

**TWO  
MASSIVE  
INTERVIEWS**

**ALL TIME LOW**

**"I'VE SEEN JACK NAKED  
THOUSANDS OF TIMES..."**



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**FROM FASHION  
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# KURT LIVES

**WHY HIS  
INFLUENCE  
WILL NEVER DIE!**

**BY**

- BILLIE JOE ARMSTRONG•
- SIMON NEIL•
- LAURA JANE GRACE•
- ANDY BIRSACK•
- KRIST NOVOSELIC•

**AND MORE...**

**BLINK  
REBORN!**  
**HAS MATT SKIBA  
SAVED THE BAND?**

**SOPHIE LANCASTER:  
FOREVER** HER MEMORY  
LIVES ON!

**BREAKING  
NEWS**  
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THAT 'FIGHT'!**



147  
ISSUE NO 1562  
APR 4 2015 / \$2.20 - AUS: \$6.95  
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# Slam Dunk

— 20 FESTIVAL 15 —

## YOU ME AT SIX

TAKING BACK SUNDAY architects don broco

LOWER THAN ATLANTIS WHILE SHE SLEEPS *Reel Bitch Fish*

THE WONDER YEARS **NECK DEEP** FINCH **BRONX**

WE ARE THE OCEAN GALLOWS *ML* MILLENCOLIN *GOLDFINGER*

CROSSFAITH CARTEL *BAYSIDE* ★ zebrahead H<sub>2</sub>O

COMEBACK KID EMMURE *THE DIRT* MARIACHI EL BRONX *SICK TO YOUR GUNS*

PVRIS SET IT OFF BEARTOOTH *FIREWORKS* TRANSIT *Such Gold* **BANE**

*Lightyear* *AND THE KIDS TELL* **PATENT PENDING** DEEZ NUTS TRVSH TALK MOOSE BLOOD

*ALOSS WORDS* *FOR* **ROOM** KNUCKLE PUCK BEING AS AN OCEAN *the color morale* THIS WILD LIFE AS IT IS SEAWAY

*Union West and the Roaring Twenties* *FORT HOPE* ROB LYNCH *BABY GODZILLA* SHAPES *DEF CHARGE* WIND IN SAILS **ONLY** *CRAY SAYS!*

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# CONTENTS

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# 20

**JACK FLUNKED THE 'DO YOU EAT YOUR OWN TOENAILS?' QUESTION**



**HELLO, READERS.** This week has been an exhausting one, emotionally and physically. Allow me to explain...

My favourite band are Nirvana. It's an overused phrase, but they changed my life, irrevocably. I can laugh about it now, but at the time it was terrible: on April 8, 1994, I set off to Armthorpe Comprehensive School, with a black rugby sock tied around my arm. I got sent home from Maths for crying. Did nobody understand me because I loved Nirvana, or did I love Nirvana because nobody understood me? Either way, in my view, Kurt Cobain is the greatest rockstar of all time and Nirvana the greatest band. On p14, I wrote about why we've all never really gotten over the events of April 1994. About why we maybe never will.

Anyway, if all that sounds a bit too glum for you, there's Andy Biersack with a rabbit on p32...

*James*  
Editor

## NEWS

- 04 BLINK-182... WITH ADDED SKIBA!**
- 06 SOPHIE LANCASTER FOREVER**
- 08 AS IT IS / SLIPKNOT**
- 10 FRESH BLOOD: LIKE A STORM**

## FEEDBACK

- 12 WIN! TONS OF IRON FIST CLOTHING**

## FEATURES

### 14 KURT COBAIN

In an emotional piece written by K! Editor James McMahon, we explore the immortal legacy of Kurt Donald Cobain. Gone. Never forgotten.

### 20 ALL TIME LOW

We got Alex and Jack to take a lie detector test and reveal a few home truths. You won't see this anywhere else, people!

### 24 THE PRODIGY

They're back – and they want to kick the living shit out of your ears. And EDM!

### 40 PVRIS

You don't just rock up in the K! Greatest Rockstars list at number 15 from out of nowhere. Unless your name is Lynn Gunn...

### 42 THE SONGS THAT SAVE MY LIFE...

The songs that saved Tonight Alive frontwoman Jenna's life. Ever stage-dived to Notorious B.I.G.? She has. Ish...

### 45 ANATOMY OF A ROCKSTAR

Sylosis frontman/guitarist Josh Middleton bares his soul. And his Teenage Mutant Ninja Turtles collection...



Matt Skiba: great at filling in for Tom, shit at facing the audience

## SHOTS

### 29 IT'S AN EASTER EGGSTRAVAGANZA!

## LIVES

### 48 ARCHITECTS

How they destroyed The Roundhouse. DESTROYED!

### 50 ROYAL BLOOD

Britain's heaviest groovers groove their grooves into groovy London...

### 51 STEEL PANTHER

Dick jokes at the ready, Wembley feels the steel!

## ALBUMS

### 52 HALESTORM

Lizzy and co go where the wild things are. On record.

### 53 HOLLYWOOD UNDEAD

Is it time for the rap-metal gangsters to rest in peace?

### 54 PALM READER

Good fortune for British metal's hottest new band.

### 55 PAPA ROACH

Our classic album page has an INFESTation problem...

## GIG GUIDE

### 56 PIERCE THE VEIL / RIVAL SONS

## THE ULTIMATE ROCKSTAR TEST

### 63 AUSTIN CARLILE

**THIS ISSUE WAS CREATED WITH HELP FROM...**

Associate Ed Nick Ruskell being hard at work making the new Witchesorrow album! A huge night out with Royal Blood. Getting our mosh on at Of Mice & Men's huuuuge Brixton show! Crying at The Blackout's last-ever show in London. Being reminded why Placebo are awesome. While She Sleeps sending us the most metal cupcakes. Preparing for an eggcellent Easter. RIP Lil' Chris.



# 40



Gunn! Gunn! Onto the next Gunn!



# THE MARK MATT AND TRAVIS SHOW

Tom DeLonge looked reeally different...

IT WAS **BLINK-182'S** SECOND SHOW WITH **ALKALINE TRIO** TRIO LEGEND **MATT SKIBA**, AND WE WERE THERE TO SEE HOW HE WENT DOWN! **SPOILER: REALLY, REALLY WELL!**

**W**ho the fuck is Matt Skiba?' is the slogan emblazoned across the chest of the T-shirt blink-182 are selling at the Musink Fest in Costa Mesa, California. The answer, of course, is Alkaline

Trio frontman turned stand-in for ex-blink guitarist Tom DeLonge, who parted ways with blink back in January.

Matt's band might be established in punk-rock history after eight albums' worth of dark melodies and spilled bloody guts, but the Chicago punks are not heavyweight household names like their SoCal counterparts. The overwhelming consensus here at the three-day festival, however, is that Matt Skiba has been welcomed into the blink-182 family like a free delivery of pepperoni pizza.

Mark and Travis say Tom left. Tom says they kicked him out. Tom tweets that he would never leave the band he loves so much. Mark and Travis tell Rolling Stone that they just want the band to keep on creating. Tom's lying. Mark and Travis are lying. Everyone else just shakes their heads, but still wait for the next instalment of this punk-rock soap opera.

After all the 'he said, she said' of one of the messiest, most high-profile band splits ever at the start of 2015, the event that brought it all to a head, Musink festival, is here, and the one guy who stayed out of it, Matt Skiba, is the real winner. A quick scan of social media proves that even longtime die-hard fans think that he might even be — *whisper it* — an upgrade on the now-definitely-departed Tom DeLonge.

blink-182 v2.0 have had a month's practice and a couple of very exclusive warm-up shows in Los Angeles and San Diego in preparation for this show. The trio jump onstage and run straight through Feeling This, What's My Age Again? and The Rock Show, then Mark Hoppus finally addresses the crowd: "Someone call the cops! I can smell weed!" He continues with



Mark had waited all show to get a 'Kick me' sign on Matt's back

the standard proclamation that, "We are blink-182 and we came here to rock," and then, eventually, he introduces Matt Skiba. Immediately, we hear thousands chanting, "SKIBA! SKIBA! SKIBA!" and Tom DeLonge is far from everyone's thoughts.

Matt has been one of the most distinctive and decorated punk-rock singers for two decades — the same length of time blink-182 have been a band. They're of the same generation and understand one another with electrifying synergy. When Matt's guitar falls out of tune during Man Overboard, Mark asks him before starting Reckless Abandon, "Do you need a new guitar?" Matt just carries on. Nothing is stopping this show!

While the injection of the Alkaline Trio man's gloomy musical personality into lesser songs brings a bit of surly grit to Dysentery Gary and M+M's, for instance, it doesn't change anything in terms of the big songs because we all know

This ghost we found clearly wasn't an Alkaline Trio fan





# NEWS

**WE'RE FEELING THIS!**

Travis was only eight years overdue an eye test

**"WE CAME HERE TO ROCK!"**

**MARK HOPPUS**

Mark was confident he could clear a jump over that set list

the words. Maybe that'll change should Matt join blink-182 permanently, but currently he brings his own style to these songs and adds a certain resonance and austerity that Tom never could, and probably never wanted to.

With Travis in the background assassinating his drum kit with the feral action of a child given upturned saucepans, a couple of wooden spoons and a thumbs up for the first time, blink-182 feel more balanced than they possibly ever have done. While Mark carries on talking semi-nonsense about living in a mansion in Beverly Hills with a gold dog, Matt carries quietly on, singing those lyrics in Family Reunion and Happy Holidays, You Bastard – before which Mark declares, "We're such professionals, we're going to play this one in the dark!" And they do. Matt is the natural foil to his new bandmates' overt immaturity. Obviously, there will be some who still want

to be overloaded by dick jokes, but this is a band that has headlined – and will continue to do so – the biggest festivals and stadia around the world.

Matt Skiba adds genuine quality to an already world-class band.

What's the future, then? More touring? There's a cool photo on Travis Barker's Instagram of the three of them drowning in confetti onstage at the end of their first show together at The Roxy in Hollywood and they look happy. There's another with the support band from those warm-up shows, A Day To Remember, in

which Travis asks a question: "Possible tour soon?" Well, that would be awesome. To see Matt Skiba finally get the recognition that he deserves for his skills would be a punk-rock fairytale.

How about a new blink-182 album with Matt Skiba vocals?

We know that Travis already spoke enthusiastically about the possibility, but when you hear the crowd celebrating Matt Skiba's name across this Orange County

aircraft hanger, you fully understand the irony those T-shirts are drenched in. Sure: if you already knew, you knew – but if you didn't, you absolutely do now. Viva Matt Skiba! This is the shape of blink-182 to come.

FEELING THIS  
WHAT'S MY AGE AGAIN  
THE ROCK SHOW  
UP ALL NIGHT  
GOING AWAY TO COLLEGE  
DOWN  
I MISS YOU  
HAPPY HOLIDAYS  
WENDY CLEAR  
ALWAYS  
DON'T LEAVE ME  
EASY TARGET  
FIRST DATE  
DYSENTERY GARY  
ALL THE SMALL THINGS  
RECKLESS ARABIAN  
CAROUSEL  
VIOLENCE  
DAMMIT

## MEANWHILE ON PLANET DELONGE...

**TOM'S BEEN COOKING UP HIS OWN PLANS! HERE'S THREE THINGS WE CAN EXPECT FROM HIS SOLO ENDEAVOURS...**

### 1 FOUR NEW ALBUMS

To The Stars... Demos, Odds And Ends is due out April 21, but according to the singer/guitarist, he's already working on three more releases (in total that's two for himself, and two for Angels & Airwaves). We're worried he'll have no songs left after using up his odds and ends, though. He'll have to have a dig around down the back of the sofa.



### 2 THREE NOVELS

Because what's the use of a CD if you don't have a novel to read alongside it? Which is why Tom will be writing three of these to go along with three of the new albums. He's actually planning 15 in total, co-writing with established authors. We're really hoping for an 'aliens go to Hogwarts' collab with J.K. Rowling.



### 3 A TRAIL OF DESTRUCTION

"I have the fastest punk song I've written in 15 years on my new album..." Tom told fans. "I hope it makes you destroy stuff." That's all very well, but who's going to pay for those broken coffee tables and kicked-in doors? We're suspecting you, Tom.





# SOPHIE LANCASTER

## FOREVER



AS A BOOK INSPIRED BY HER DEATH GETS NOMINATED FOR CHILDREN'S BOOK OF THE YEAR, SOPHIE'S MEMORY LIVES ON...

A NEW novel based on the life and tragic death of rock fan Sophie Lancaster has recently been shortlisted for the Lancashire Children's Book of the Year award, one of the oldest, most prestigious prizes of its kind.

Hate, by author Alan Gibbons, tells the fictional story of Eve, whose older sister, Rosie, is murdered simply for dressing as a goth, just as Sophie was in August 2007.

"I remember seeing reports about Sophie's death on the local news at the time it happened," recalls Alan, talking of his inspiration for basing the book on real-life events. "The image of her white coffin really stuck with me, it was a horrendous thing to hear about. A few years later I was in a school giving a talk and met her mother, Sylvia, who was also speaking. Suddenly what was a two-minute news piece became this enormous, incredibly real thing to me. I thought, 'I have to write about that.' It seemed too important not to."

Sylvia, who founded anti-bullying charity The Sophie Lancaster Foundation, hopes the book's success will help not only to keep Sophie's amazing legacy alive, but also to educate and inform others about the ever-present dangers of social prejudice.

"Anything we can do to keep people, particularly young people, aware that these issues exist and are a real problem is massively important," she explains. "The book is another great resource to help open up those discussions. I always think to myself, 'What would Sophie have wanted?' and I think she would have appreciated this."

"It's always difficult to fictionalise a story of this nature," adds Alan. "I obviously wanted to make sure I dealt with the matter in a respectful, sensitive way. I sat with Sylvia for four hours or more talking to her about what went on and that gave me an even more powerful insight into events."

"In the book, Eve has her older sister murdered and is then faced with a lad called Anthony joining her school, who it turns out was there the night of the killing but did nothing to stop it. Without giving too much away, there's a lot to do with the idea of forgiveness and what it means to accept each other's differences."

Hate deals with all these matters and more in a thoughtful but truly hard-hitting fashion, delving into the heart of what motivates prejudice against those who are perceived as different.

"What happened to my family was awful," says Sylvia. "Something which, as a mother, you wouldn't wish upon anyone. But with The Sophie Lancaster Foundation and with this book and with everything we do, the hope is that some good can come out of it. Even if it only helps a few kids, then that is enough, I think."

For Alan, too, the message of Hate is particularly significant. "This kind of bullying isn't a modern phenomena," he explains. "These things were happening when I was young and a punk. It's something a lot of us have

gone through, not just kids today, and I think occasionally people forget that. It's amazing that the book has been received so well and shortlisted for the Lancashire Book Award, but mainly because it gives us an even bigger platform to talk about the issue."

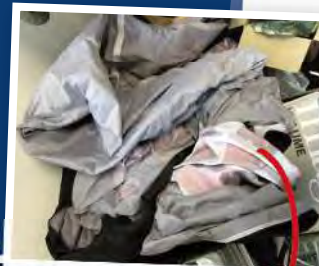
And if Hate can continue to keep Sophie's memory alive and remind us all of the importance of welcoming each other's differences without question, then that, surely, would be its greatest success of all.

**HATE BY ALAN GIBBONS IS OUT NOW VIA ORION CHILDREN'S BOOKS**

Sophie sadly lost her life in 2007

## FANCY OWNING K! TOUR HISTORY?

Then, boy, have we got the eBay auction for you! We're selling the banner from the Kerrang! Tour 2015, and all the proceeds go to The Sophie Lancaster Foundation. So, not only will you be helping an incredible cause, but you'll be giving us our office back – the banner is so big we've all had to start sharing one desk. See Don Broco, We Are The In Crowd, Young Guns, Bury Tomorrow and Beartooth in the picture below for size purposes. If you've got a wall big enough for a massive shark (he's called GNARREK) then head to [www.eBay.co.uk/egw/eBay-for-charity/charity-profile/The-Sophie-Lancaster-Foundation/72174](http://www.eBay.co.uk/egw/eBay-for-charity/charity-profile/The-Sophie-Lancaster-Foundation/72174) to bid.







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**3RD STAGE**

### Fightstar

DRAGONFORCE - SYLOSIS - BEARTOOTH  
DEFEATER - GNARWOLVES - COUNTERPARTS

**4TH STAGE**



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NEWS

# METAL LICKERS

AS IT IS FRONTMAN **PATTY WALTERS** TAKES K! ONTO THE SET OF THEIR ROBOTIC NEW VIDEO...

EVERYONE LOVES robots, and As It Is recently spent a very hot day in LA broing down with the mechanical men. Shooting a video for new single Cheap Shots & Setbacks, the Brighton-based pop-punks suffered from heat exhaustion and almost bled to death. They still had fun, though...

## SO, ROBOTS, THEN... WHAT'S THE CONCEPT BEHIND THE VIDEO?

"It's about a boy who is the only human child in a robot dystopia, and his imperfections are frowned upon by the rest of society. He feels like an outcast, and then he discovers that he's not the only human when he meets this girl, and they become vigilantes and get chased out of town. It's an underdog story about accepting your flaws and embracing the outcast within you, which ties into the lyrics of the song."

## HOW WAS THE SHOOT OVERALL?

"It was brilliant, getting to watch the chases between the robots was so much fun, though we shot our part in this sheet-metal warehouse, which was like an oven, and rather than having a fog machine we had incense burning. You have to be super animated in a video if you want your movements to really come across, and the combination of heat

and smoke was absolutely killer on our lungs! On top of that, we couldn't wear earplugs and we all ended up deaf because we were so close to the cymbals, and I still haven't quite recovered my hearing. But it'll be worth it - watching it back it looks incredible!"

## AND THERE WAS SOME BLOOD SPILLED, TOO, RIGHT?

"There was a significant amount of it on [Patrick] Foley's cymbals by the end of the shoot! During his close-ups he really went for it, and I'd say a good 30 per cent of his snare drum was covered in blood."

## PRESUMABLY YOU'RE NOW LOOKING AHEAD TO SLAM DUNK?

"We are so excited! We've gone as fans for the last six years in a row, and it's one of our favourite festivals. The vibes are amazing, and I would count on us being overexcited! Our album will be out by then, and we're going to be so stoked to play some songs off that. We just want our set to be straight-up fun and nothing but!"

AS IT IS' ALBUM, NEVER HAPPY, EVER AFTER, IS OUT APRIL 20 VIA FEARLESS RECORDS

Patty after the robot said he just wanted to be friends

"THERE WAS A SIGNIFICANT AMOUNT OF BLOOD SHED!"

PATTY WALTERS

# SLIPKNOT GUITARIST CHARGED OVER FIGHT WITH BROTHER

AFTER GETTING GET STABBED IN THE HEAD, **MICK THOMSON** APPEARED IN COURT ON CHARGES OF DISORDERLY CONDUCT

FOLLOWING A drunken altercation which saw Mick Thomson get stabbed in the back of the head, the Slipknot guitarist has appeared in court.

The charges came after Mick and his brother Andrew had a fight outside a house in Clive, Iowa, in which the pair sustained non-fatal injuries.

A week later, both men were charged and released on the

condition they returned to court on March 30. The pair declined to press charges on each other. At the time of going to press, the outcome of Mick's court appearance was unknown, but the Iowa nonet's festival appearances, including Download festival in June, were planned to go ahead.

The fight happened the same week Slipknot aired their

Hellbound documentary on BBC Radio 1, in which Shawn 'Clown' Crahan said: "Don't be surprised [if] one day... nobody in the band will be in the band. It'll all just be new people. I'll be 80 and there'll be a whole Slipknot thing moving. I mean, we've got two new guys now, man. You never know - my son might take over. You never know."





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REMEMBER**

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MALLORY KNOX - HEART OF A COWARD

zippo  
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MARILYN  
MANSON

BLACK VEIL BRIDES

BLACK STAR RIDERS - MOTIONLESS IN WHITE - TESTAMENT  
ACE FREHLEY - APOCALYPTICA - HEY! HELLO!

**3RD STAGE**

ANDREW W.K.

BODYCOUNT - EVERY TIME I DIE - CROWN THE EMPIRE  
NORTHLANE - STRAY FROM THE PATH  
HANDS LIKE HOUSES - IN HEARTS WAKE

**4TH STAGE**

THE PINK SLIPS - DOLOMITE MINOR - INSOMNIUM  
PURSON - GHOST TOWN - ROAM - CREEPER - CROBOT  
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## LIKE A STORM

TAKE A VERY DEEP BREATH AND  
MEET NEW ZEALAND'S  
PIONEERS OF 'DIDGE-METAL'

### HANG ON, IS THAT A...

Didgeridoo? You're darn right. And that's Like A Storm, who may well be the first band ever to fuse the ancient wind instrument with melodic hard rock. "I've always been drawn to the instrument," says frontman Chris Brooks. "It's just such a dark-sounding instrument. It's so unique. It's totally different from any other instrument that you could play."

### SO. MANY. QUESTIONS. SO LITTLE TIME...

We'll try our best. The band – three brothers – were born and raised in Auckland, New Zealand, before upping sticks and moving to Canada, figuring they'd have a much better chance of making it as a band in that part of the world. "When we were playing in these clubs in Canada and we'd hit the stage – if no-one knew who you were, the fastest way to get everybody to stop talking and stop drinking and watch the stage was to bring out this didgeridoo," laughs Chris. "People always ask if it's easy to play or hard to play, and I say it's so much harder at the end of the set than it is at the beginning. There have been a few shows where I honestly thought I was going to pass out."

### AND DID THE BIG MOVE WORK?

Like A Storm's undeniably unique sound – which Chris notes is often referred to as "didge-metal" – caught the ear of Alter Bridge's Mark Tremonti, who got the band a spot opening on Creed's 2009 comeback tour. "We went from playing to nobody to playing to, like, 13,000 people – we literally got two weeks' warning," says Chris. Since that breakthrough, the band have been touring nonstop, sharing stages with the likes of Korn, Drowning Pool, Alter Bridge themselves and, most recently, Black Veil Brides during a European stint.

### THOSE ARE SOME BIG SHOWS! THERE MUST BE MORE TO THESE GUYS THAN JUST DIGGERIDOOS?

Just didgeridoos! But you're right. Find your way over to [Kerrang.com](http://Kerrang.com), and you can nab a free download of Love The Way You Hate Me – a song taken from Like A Storm's third album, *Awaken The Fire*, and a track that's already enjoyed a hefty chunk of radio airtime across the States. The song has a

"THE DIGGERIDOO  
IS SUCH A  
DARK-SOUNDING  
INSTRUMENT!"

bowling-ball weightiness that deals with overcoming narrow-mindedness – inspired when making a somewhat unwelcome stop-off in a small town while touring. "It was just like the jukebox stopped, man," says Chris. "And as soon as we walked in, people just stopped what they were doing and turned around and stared at us. As we were walking out, someone muttered 'Freak' under their breath. That was so incredibly affirming how awesome it is to be free to be different. To truly not care what people think about us."

Like A Storm (from left): Kent Brooks (bass), Chris Brooks (vocals/guitar/didgeridoo), Matt Brooks (guitar)

### WHAT YOU NEED TO KNOW!

**FOR FANS OF:** Black Veil Brides, Papa Roach, didgeridoos.

**HEAR:** Love The Way You Hate Me, which you can download free at [Kerrang.com](http://Kerrang.com)!

**CHECK OUT:** The riff-tacular video for Never Surrender on YouTube.

**MORE INFO:** [Likeastorm.com](http://Likeastorm.com)

**DON'T MISS:** Like A Storm and more killer new bands on Alex Baker's Fresh Blood show on Wednesdays at 10pm on K! Radio, and Kerrang! TV's #freshbloodfridays on Sky 368, Virgin 342 and Freesat 524.

HEAR THEM NOW ON  
**KERRANG.COM**







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TREMONTI - CAVALERA CONSPIRACY - POP EVIL

zippo  
**ENCORE STAGE**

ENTER  
SHIKARI

lamb  
of god

INFLAMES - L7 - EAGLES OF DEATH METAL - GODSMACK  
WE ARE HARLOT - BACKYARD BABIES - THE DEAD DAISIES

**3RD STAGE**

THE GHOST INSIDE - MADBALL - KING 810  
CODE ORANGE - EVIL SCARECROW

**4TH STAGE**

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# FEEDBACK

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## THIS IS WHO I AM

STAR  
LETTER

DEAR KERRANG!, I recently came out to my mum as transgender. She found it hard to take at first. She said it would be weird to see me going from the little girl she raised to the grown man I'll become but she has been really supportive. When I am at least 20 (I'm 16 now), I hope to be transitioning from female to male. But what I really wanted to say was thank you for was your piece on trans rockstars and rockstars supporting the trans community [K!1560]. It was hard to come out seeing as it wasn't really known to the public eye, but seeing Mina Caputo rocking it was amazing for me. She's so beautiful. Seeing famous people like her and Laura Jane Grace coming out has proved to me you shouldn't give a damn about who knows. The only thing that should matter is who you are and being comfortable in your own skin, be it male or female. It doesn't matter. You matter. You are you, and you are beautiful.

MARY, VIA EMAIL

Mary, that's fantastic that you've felt comfortable coming out, and with who you are. Our story got an overwhelmingly positive response, proving once again what a decent, accepting place rock is. Nice one, everybody.



## tweets of

@deathoftheparty

Keith Buckley,

Every Time I Die

"When you find yourself jonesing for a lawn mowing sesh, just grab the Dirt Devil® and vacuum your carpet in rows."

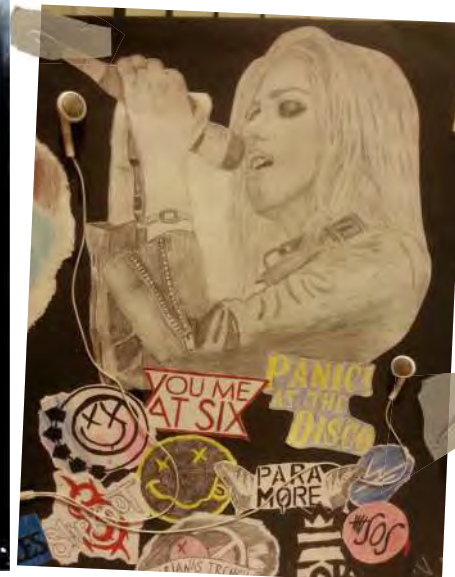


### WE'RE NUMBER ONE!

HEY KERRANG!, so, for my GCSE Art exam I'm sketching a few of my favourite band members. Here's my sketch of Taylor Momsen. I absolutely love Kerrang!, I won't miss an issue! It's awesome knowing pop and rave music from the charts has not, and will not, take over! You guys understand the meaning of good music! #saverockandroll

ROISIN, IRELAND

First point of order: great picture. Second: damn right we know the meaning of good music. Just look at this issue – we almost invented some shit music to balance it out.



### PANDORA by Ray Zell

Rayzell.com







# the week

Because rockstars are obsessed with Twitter, too...

@coreytaylorrock

**Corey Taylor, Slipknot**  
"By the time you read this, I'll have finished writing it."



@joshmeatsix

**Josh Franceschi, You Me At Six**  
"Hell's Kitchen. So jokes. Gordon Ramsay is next level."



## PENNYROYAL TEA AND CAKE

HEY KERRANG!, this is my 15th birthday cake made by my friend Heather. It smells like teen spirit!

HANNAH, VIA EMAIL

*Delicious as your cake looks, if it smells like teen spirit, we'll decline a piece. Teen Spirit is American deodorant. Not a good ingredient.*



## THE RIGHT FLUFF

HI KERRANG!, I thought I should send you this to show you how much my rabbit, Gizmo, LOVES your magazine! He listens to Kerrang! Radio with me all the time, and today I let him read the magazine. Judging by this picture, I think he loves it!

LLIVIA, VIA EMAIL

*JUMBO FACT! Gizmo's not the only furry dude in this issue. Check what Andy Biersack's holding in Shots...*



## THICK-CRUST PUNK

HEY K!, my friend and I ran into Neck Deep in Dublin while they were supporting All Time Low. We gave them an Irish flag with their logo on it and they took it onstage with them that night!

ELLA, VIA EMAIL

*Awesome. We tried a similar thing with Slipknot once. Ended up having to hastily make another eight of the bloody things.*



# WIN! £350 OF IRON FIST GEAR!

OII! WARDROBE! You're about to get smashed with an Iron Fist. WAIT! We're being funny, don't run down to Ikea for a replacement one just yet. And we don't mean throwing Motörhead's 1982 classic, Iron Fist, at it either. We're talking about a whole load of killer dlobber from ace clothes company Iron Fist that we've got to give you. You'll look the shit, and you don't have to break your furniture to do it. Go to [Winit.kerrang.com](http://Winit.kerrang.com) now!



IRON FIST

# THE OFFICIAL KERRANG! ROCK CHART

WHAT ARE THE BIGGEST SONGS IN ROCK THIS WEEK? LET'S CONSULT THE OFFICIAL CHART...

	WEEKS ON CHART	HIGHEST POSITION	ARTIST	TITLE	LABEL
1	4	1	FALL OUT BOY	Irresistible	ISLAND
2	2	2	ALL TIME LOW	Kids In The Dark	HOPELESS
3	5	1	OF MICE & MEN	Broken Generation	RISE RECORDS
4	2	4	BLITZ KIDS	Keep Swinging	RED BULL RECORDS
5	2	5	YOUNG GUNS	Speaking In Tongues	VIRGIN EMI
6	2	6	SET IT OFF	Ancient History	RUDE RECORDS
7	1	7	WE ARE HARLOT	The One	ROADRUNNER
8	3	8	WE ARE THE OCEAN	Do It Together	BMG
9	19	1	BRING ME THE HORIZON	Drown	SONY
10	5	7	HALESTORM	Apocalyptic	ATLANTIC
11	7	7	LONELY THE BRAVE	Trick Of The Light	HASSLE RECORDS
12	6	1	ALL TIME LOW	Something's Gotta Give	HOPELESS
13	12	2	FALL OUT BOY	American Beauty/American Psycho	ISLAND
14	6	6	WE ARE HARLOT	Dancing On Nails	ROADRUNNER
15	1	15	MALLORY KNOX	Getaway	RED BULL RECORDS
16	1	16	LIGHT YOU UP	It's About Time	RECLAIM
17	10	1	ENTER SHIKARI	Anaesthetist	ENTER SHIKARI
18	9	4	MARILYN MANSON	Deep Six	HELL
19	2	18	COLDRAIN	Time Bomb	VAP
20	1	20	AC/DC	Rock The Blues Away	LENOX/PIRELLA GÖTTSCHE LOWE

## SEE/HEAR THE OFFICIAL KERRANG! ROCK CHART!

The Official Kerrang! Rock Chart is made up of airplay across Kerrang! Radio, Kerrang! TV and specialist rock stations. The show airs on K! Radio every Saturday at 12:30pm with Dan Hudson, and also on K! TV Thursdays at 5pm and Saturdays at 6pm. Tune in and listen up!

KERRANG! TV

KERRANG! RADIO



# IMMORTAL

AS THE WORLD BRACES ITSELF FOR THE **ULTIMATE KURT COBAIN** DOCUMENTARY – **MONTAGE OF HECK** – KERRANG! EDITOR JAMES MCMAHON LOOKS AT THE LIFE OF THE MAN WHO TOLD THE WORLD IT'S OKAY TO BE DIFFERENT...

**M**ARCH 20TH, 2014, mere weeks before the 20th anniversary of Kurt Cobain's death, and Fall Out Boy are onstage at Wembley Arena, playing the title track of their then-new, sixth album, *Save Rock And Roll*. It's their final song of the evening, and with Elton John's disembodied voice blaring from the arena's PA, the four members of Fall Out Boy stand before a giant video screen.

One by one, a rock icon flashes across the projection screen. Some, like Washington, D.C. hardcore pioneers Bad Brains, and Olympia riot grrrls Bikini Kill, are not instantly familiar to the core Fall Out Boy fanbase. Others, like Prince and David Bowie, elicit loud cheers of approval. And then there's Kurt Cobain, whose appearance on the big screen sparks a mild riot in the

crowd, before and below him.

Kurt Cobain is dead? Maybe. Maybe not. If there's a benefit of dying young, it's that you never get old. It's the plague pit myth that rock'n'roll has long been built upon. The reason why the phrase "he's gone and joined that stupid club" was so close to the lips of Kurt's mother, Wendy O'Connor, on hearing the news of her son's passing at the age of 27; the same age as Jimi Hendrix, Janis Joplin and countless others. Fifty years ago, in 1965, The Who's Pete Townshend wrote the line "I hope I die before I get old" in his band's

hit *My Generation*. Recently, in his old age, he said, "If getting older means I continue to cherish the lessons every passing day brings, more and more, then, whatever happens, I think I'll be happy to die before I get old, or after I get old, or any time in between." Because, let's strip the romance away to make

this point stark as day: as of April 5 this year, Kurt has been gone for 21 years. All the life in those blue eyes you see staring into you on the cover of *Kerrang!* this week has gone. There is no benefit to dying young.

But Kurt Cobain is dead? It's just not that simple.

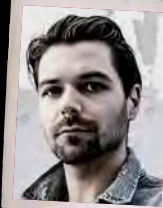
**"WE CAN'T  
EXPLAIN OUR  
MUSIC..."**  
**KURT COBAIN**

## KURT FOREVER

TODAY'S STARS ON HOW KURT MADE THEIR WORLDS A BETTER PLACE, CHANGING THEIR LIVES FOREVER...

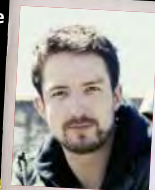
KURT GAVE ME AN IDENTITY...  
by **SIMON NEIL, BIFFY**

"I didn't really know who I was or what I wanted to be, until Nirvana gave me an identity. Having been a Guns N' Roses fan up until Nirvana arrived, they showed me and all my friends you could be a normal person and do something extraordinary. They are, without any doubt, the band that saved my life."



KURT TAUGHT ME HOW TO PLAY...  
by **FRANK TURNER**

"The first time I heard Nirvana, it totally turned my head. It was *Nevermind* on a mate's stereo. Before then, I was into big bands like Metallica and AC/DC... bands that sounded shiny, perfect, unattainable. Nirvana sounded like *me and my friends playing*; Kurt's tone, parts and playing were all within my reach. Kurt taught me to play it like you fucking mean it."



KURT MADE ME BELIEVE IN MYSELF...  
by **JARED LETO, 30STM**

"They were a great band with a genius songwriter, who had an unstoppable voice. They made a really unusual sound together. But I think there was something else that Nirvana gave: it was permission for all of us to have the right to pick up an instrument and create, regardless of your skillset or talent. And that's a powerful lesson. I don't think I would be here if it wasn't for that insight!"



What is left of Kurt's physical form, depending on who you choose to believe – and as with any matter concerning Courtney Love, there is a mass of contradiction surrounding any detail presented as fact – resides in the form of ashes, stored in a pink bear-shaped handbag kept inside Courtney's closet. Previously, some of Kurt's ashes had been scattered during private ceremonies at a New York Buddhist temple and Washington's Wishkah River, not far from where the singer's body was found on April 8, 1994, in the greenhouse of Kurt and Courtney's house at 171 Lake Washington Blvd, Seattle.

Some more of those ashes were allegedly smoked by the Australian artist Natascha Stellmach at a 2008 installation held at Berlin's Galerie Wagner + Partner, as part of an art piece entitled *I Just Wanted You To Love Me*. At the time of exhibition, Natascha claimed that the act was intended to "release Cobain into the ether from the media circus". The irony of a rock legend having his remains rolled into a cigarette and smoked not flying under the radar was perhaps lost on her.

This kind of appropriation of Kurt Cobain as cultural commodity is, of course, nothing new. In the last 20 years, there's been Kurt Cobain:





**KURT LIVES**

This picture is too striking to caption properly. Nevermind



# 08/04/1994

DAVE GROHL REMEMBERS THE WORST DAY OF HIS LIFE. IT CHANGED MUSIC FOREVER...

"When Kurt died, I was lost. I was numb. The music I had devoted my life to had now betrayed me. I had no voice. I turned off the radio. I put away my drums. I couldn't bear to hear someone else's voice singing about pain, or joy."

The Graphic Novel (although, actually, it was pretty good). Kurt Cobain: The Movie (though maverick movie director Gus Van Sant chose to call it Last Days – Boardwalk Empire's Michael Pitt playing Kurt in all but name). Even Kurt Cobain: The Action Figure. Last year, Courtney went on record to say that a Kurt musical was "very likely" to happen at some point, while just this January, after outrage on social media, a selection of T-shirts and tank tops, emblazoned with Kurt's suicide note printed upon them, were pulled from Etsy. Martyrdom remains a profitable if painful business model.

Of course, tangible creations, crafted by Kurt's own hands, remain even when he does not.

There is the music – what fucking brilliant music it was, is and forever will be – and there are reams of video footage – admittedly, with each year that passes, of decreasing unseenness, to coin a media-ism – of that music being played, and of its creator and his cohorts talking about it. That said, enhancing Kurt's credentials as a prominent troll of his time, his utterance to Montreal's French-language music channel MusiquePlus in 1991 that "we can't explain our music, therefore interviews are useless" wasn't out of character. "There's a lot to be said for being mysterious..." he says in the same interview.

Heartbreaking, really, given all that has since happened.

There is little mysterious about Kurt Donald Cobain in 2015. The last vestiges of his privacy were breached in 2002 with the publication of his private Journals (on the front, the words read: 'Don't read my diary when I'm gone. Okay, I'm going to work now, when you wake up this morning, please read my diary. Look through my things, and figure me out'). In case you're wondering about the price of privacy, the \$4,000,000 the New York publishing house paid for the right to print them is a good ballpark figure.

On the subject of mystery, next week, once new HBO-financed, Brett Morgen-directed, Courtney Love/Frances Bean Cobain-sanctioned Kurt documentary Montage Of Heck is released into the world, there will be even less. Evocatively described as a 'virtual biography' by Variety magazine (its title taken from a pre-fame audio collage made by Kurt, starring the Butthole Surfers, Simon & Garfunkel and early Nirvana demos), many of the aforementioned performances, and videotape conversations with both himself and Nirvana, appear throughout. They sound great. Nothing sounds better than Nirvana played at volume. Nothing was funnier than Nirvana on form and in flight. Kurt and Courtney's 22-year-old daughter, Frances Bean Cobain, served as co-executive producer on the film, yet approved of Brett's final edit to the extent that, when screened to her, she didn't ask for a single change. Courtney has gone on record as saying that the movie is "as close as I've got to him in 20 years".

There's a lumpen view of Montage Of Heck as

Nirvana solving cough problems backstage at Reading Festival 1991



the alt.rock Boyhood. Given how much life is on display, a better comparison might be David Attenborough narrating 1991 *The Year Punk Broke*. Barring old age – though we'll come to the previously unseen home video footage of a skeletal and hunched junkie unearthed from the bottom of the barrel imminently – Kurt squeezes the full gamut of life during the film's 137 minutes of running time. Birth, graduation, adolescent fumbblings, first job, first girlfriend, marriage, children. He is alive. He is somewhere between alive and dead, bound by a bubble of inane idiocy and ill-health; a perverse neverworld of blinkered misery. And then he is dead again.

Nothing will prepare you for the horror of the aforementioned drug hell – an obviously high Kurt nodding off with baby Frances in his arms being, by some distance, the most upsetting fragment. As a recent review in *Verge* magazine rightly proclaimed, "at times you will hate Cobain". Debate will rage as to whether

said footage's inclusion is for journalism or exploitation. It's certainly worth questioning its use in the documentary – which, it must be said, is unquestionably an interesting and polished piece of work – if and when you see the film for yourself.

**D**oes it help us to understand Kurt more? That's questionable, despite Brett claiming he's never seen "a portrait of an icon this honest and unflinching and revealing". Does it help us better understand heroin addiction? Most definitely. The film is as powerful an anti-heroin advert as perhaps there ever has been. Does it briefly quench the insatiable thirst for more Kurt, a thirst that's now entering its third decade? Yes. Because here's a big question: why exactly do we want more Kurt, still? He had his time. He made his choices. He lived his window. Why can't any of us let Kurt Cobain go, 21 years after, through puffy eyes and dry mouth, we said goodbye? Perhaps the answer is threefold.

Firstly, because it really fucking sucked that he died. Does that sound too obvious? Well, you obviously haven't listened to *In Utero* enough lately. As cruel as one so young to be gone so soon was – rockstar or refuse collector, life is life – creatively, his death remains a tragedy. Kurt wasn't anywhere near *done*. Despite a lifestyle that was leaving his body ravaged, he remained creatively potent – despite a worrying penchant for picking up an acoustic guitar towards the end of his life. The news he was writing silly songs in his basement with Pat

Smear just months before he died, or planned to collaborate with R.E.M.'s king of melody, Michael Stipe, remain intriguing. There are great Kurt Cobain songs we will never now hear.

Secondly, because when Kurt died, ideology did, too. Sure, he was a man fond of glamour – his performances in negligée are the stuff of legend and observers asking themselves difficult questions – but most days he looked like a lumberjack. After a decade when you couldn't go to a mainstream rock gig without choking on hairspray fumes, Kurt was running the campaign for art made by humans, not mannequins. Not only that, but he wanted to

make his audience better. This, remember, was a man who blazed the following words across the sleeve notes to the band's 1992 stopgap odds-and-sods collection *Insecticide*: "At this point I have a request for our fans. If any of you in any way hate homosexuals, people of different color, or women, please do this one favor for us – leave us the fuck alone! Don't come to our shows and don't buy our records." A

man who called himself a feminist. Who gave exclusive interviews to gay publications like *The Advocate* when corporate magazines went begging. Kurt Cobain was a man fighting an ideological war.

Sure, he didn't care much for party politics –

**"LET'S KEEP THE MUSIC WITH US. WE'LL ALWAYS HAVE IT..."**  
KRIST NOVOSELIC



## BEEN A SON

ORIGINAL RECORDING DRUMMER CHAD CHANNING LOOKS BACK ON WORKING WITH A YOUNG KURT...

### WHAT WAS IT LIKE BEING A PART OF WRITING BLEACH AND SEEING THE SONGS COME TOGETHER?

"It was fun. I'm so much into songwriting and good vocal melodies and stuff like that, and when the record was being written and recorded I was really getting into every song. I loved the stuff that Kurt was coming up with in all of the various parts, so it was really enjoyable seeing this all come together. It was also my first real studio time in the

sense of recording an entire record, so that was fun, too. Shortly down the road, we ended up getting a box of vinyl records and there was this moment of 'holy crap, I'm actually on a record!' (laughs)."

### WHAT WAS THE ATMOSPHERE AND MOOD IN THE BAND AT THAT POINT?

"It was very upbeat. We were just hoping it would sell! Both working on the record and after it came out, we were very hungry for touring, and we wanted to do that as much as possible. So, we were setting up a lot of stuff in the States, and, of course, there was the '89 tour that we did, and we were very excited about it all."

### WHAT WAS IT LIKE ACTUALLY BEING IN THE STUDIO? WAS IT A FUN EXPERIENCE, A LOT OF HARD WORK?

"It was fun, it was definitely a learning experience at times. We wanted, for example, to get a really heavy drum sound, and the idea was to tune the drums down really low and stuff like that. The challenge was playing them like that, because it was one of those things where *now* I know a lot more stuff about recording than I did back then, and it was a little tricky. At times it was almost like playing on cardboard because there's almost no



Kurt, Krist and Chad

response back as you play, which is weird! There were ways around that I suppose, but, like I said, if I knew then what I know now (laughs)! But it all came out right, it was the way it went and the way history wanted it to be, I suppose!"

### HOW DO YOU FEEL ABOUT THE SONGS LOOKING BACK ON THEM NOW?

"Y'know, I like them. It's kinda weird, when it first came out, it was like, 'Whoa, this is really cool,' but I only spun the record a couple of times, because when you're in the studio and preparing for a record, you hear the songs so much, and by the time you're done making it you're like, 'Oh my god, I'm sick of these songs!' But, then if you let it be for a while and listen to it again with fresh ears it gives you a fresh perspective, and it was a good one, which is what you always hope, and I'm glad my name is on it."



An early Nirvana gig... possibly playing Dive



although, like any resident of the underground in that era, his Journals contained several slurs on the late President Reagan – but as a punk provocateur he was unmatched (performing live on MTV with a sticker laying out the Hunter S. Thompson line ‘Graffiti is beautiful; like a brick in the face of a cop’ anyone?), however hard he was on himself. “My generation’s apathy. I’m disgusted with it. I’m disgusted with my own apathy, too, for being spineless and not always standing up against racism, sexism and all those other -isms the counterculture has been whining about for years.” In that ideological war, his dying still feels like surrender.

And thirdly, to understand the fervour that met the very sight of Kurt Cobain at that Fall Out Boy show last year, by many too young to have even been born at the time Kurt died, let alone Nirvana forming, there’s the fact that the music Kurt made remains as enticing an entry point to rock as it was when he was around to play it. Nirvana remains a great ‘first band’. If you buy a guitar and you put in a few hours of practice each day, you can play almost every note on Nevermind by the end of the first week. And, in a world where your average music fan couldn’t spell the word ‘algorithm’, let alone know what it means, Kurt was akin to your cooler older brother, telling you what punk records to buy. Spotify’s ‘Similar Artists’ function just doesn’t cut it, really.

“[Kurt] just wrote beautiful songs,” Billie Joe Armstrong told AP. “When someone goes that honestly straight to the core of who they are, what they’re feeling, and was able to kind of put it out there, I don’t know, man, it’s amazing. I remember hearing it when Nevermind came out and just thinking, ‘This era finally got our Beatles.’ And ever since then it’s never happened again.”

“I would like to thank you all for your concern at this time,” said Nirvana’s Krist Novoselic in 1994, at the public eulogy held two days after Kurt’s death. “We remember Kurt for what he was: caring, generous, and sweet,” he continued. “Let’s keep the music with us. We’ll always have it. Forever. Kurt had an ethic towards his fans that was rooted in the punk rock way of thinking. No band is special, no player royalty. But if you’ve got a guitar and a lot of soul, just bang something out and mean it. You’re the superstar.”

“Heck... use your guitar as a drum,” the bassist continued. “Just catch the groove and let it flow out of your heart. That’s the level Kurt spoke to us on: in our hearts, and that’s where he, and the music, will always be, forever.”

Kurt Cobain is dead. Long live Kurt Cobain.

**KURT COBAIN: MONTAGE OF HECK IS IN CINEMAS FROM APRIL 10**

## LESSONS FROM KURT

WHAT KURT CONTINUES TO TEACH US, FROM BEYOND THE GRAVE...

### KURT SHOWED ME THERE’S MORE TO LIFE THAN HAIR METAL...

**BY ANDY BIRSACK, BLACK VEIL BRIDES**

“When Nirvana broke in the States, I was actually discovering all the bands that their scene *killed*! I was really into the bands that were around *before* them like Kiss, Mötley Crüe and WASP. Looking back, it really was an odd thing that happened: all those bands tried to play catch-up and actually *sound* like Nirvana. Because I think they knew their relevance was kinda leaving! So, that’s how much impact Nirvana had: bands that had found their sound and identity for over 30 years or whatever were now trying to make *grunge* records, using producers from that scene. So, *that’s* how important their music was to the culture of rock music. And as I got older, my respect and interest in Nirvana began to change, because I didn’t see hair metal as something that *needed* to stay around. I appreciate that Nirvana killed off a lot of the silliness (*laughs*). Eventually the spirit of punk rock, making its comeback, became homogenized. But you know what? I’d say the initial idea and message of Nirvana resonates closer to what we do than say... *Dokken*!”

### KURT TAUGHT ME THAT SIMPLICITY CAN BE GENIUS...

**BY MATT TUCK, BULLET FOR MY VALENTINE**

“The simplicity of it was a big factor for me. It was like, ‘Wow, this is super simple but it’s every bit as powerful!’ Jamming Nirvana songs with the boys was actually more fun than playing all the metal stuff! You didn’t have to think, you didn’t have to worry about being super smooth or nailing these intricate transitions, you just got to rock out and have a laugh. As a songwriter, he taught me that you don’t have to be a guitar wizard or some kind of genius musician to make powerful music that lasts forever.



You can change the world with the simplest songs. I think that’s an important lesson for any musician. It’s the attitude; songs with this great sound without being over-produced. They sounded real, jumping out at you. All these years later, Nirvana still teach us the importance of rock.”

### KURT TAUGHT ME ABOUT THE UNDERGROUND...

**BY LAURA JANE GRACE, AGAINST ME!**

“The timing of Nirvana breaking into the mainstream pretty much coincided with me moving to the U.S. from overseas. I grew up on a military base in Italy, and over there I had nothing like MTV or whatever. I was listening to loads of metal bands like Metallica and Skid Row, as well as a bit of Guns N’ Roses. When I moved over, Smells Like Teen Spirit was getting played *all* the time on the radio and it had a huge impact on me. At first, I didn’t really know what to make of it. Through them, I discovered the early wave of grunge bands like Soundgarden, Alice In Chains, Pearl Jam and Mother Love Bone. But Nirvana always stood out. Kurt took inspiration from all the other underground artists like the Pixies, so Nirvana can’t be defined by that time and place in Seattle like all the others can. Kurt was the first *anti*-rockstar. He did exactly what he wanted and maintained control and integrity. Every musician wants to reach a wide audience... but Kurt never cared for fame or stardom.”



### KURT TAUGHT ME HOW TO BE A PROPER ROCKSTAR...

**MARK OSBORNE, MOOSE BLOOD**

“The songs are so simple, these great dirty, grungy pop songs, which were easy to latch onto, and you look around even today and see all the bands coming out trying to mimic that sound. There have been some good bands, but no-one has ever gotten close to what Nirvana really did. Watching Kurt smash up the stages and the amps and everything, and just getting the most awful sounds out of a guitar, was like nothing I had ever seen before – and it looked like so much fun! He had that croaky but pure voice which resonated. In my head I just wanted to be him, and I, of course, had the long hair and everything!”





**"I HEARD  
NEVERMIND  
AND THOUGHT  
THIS ERA  
FINALLY  
GOT OUR  
BEATLES!"**  
**BILLIE JOE ARMSTRONG**





IT'S

TIME!

FOR THE

TRUTH

WHEN **ALL TIME LOW** TOUR THE WORLD TOGETHER, THEY GET TO KNOW EACH OTHER PRETTY DAMN WELL. BUT THEY'RE HARDLY STRAPPED TO A LIE DETECTOR! SO, WE DECIDED IT WAS TIME **ALEX GASKARTH** AND **JACK BARAKAT** GOT PLUGGED IN...

WORDS: JENNYFER J WALKER PHOTOS: PAUL HARRIES

In a cold, white-walled room, All Time Low frontman Alex Gaskarth is sat at a table. Squinting as the fluorescent strip lights flood his retinas, he looks down at the yellow wires snaking from his finger tips. He looks worried, those eyebrows raised, mind visibly racing. The situation is serious... guitarist Jack Barakat is twiddling knobs (not like that, filthy). He's fiddling knobs on the lie detector his buddy of 15 years is hooked up to, while he fires him potentially friendship-ruining questions, about stealing girlfriends, saying mean shit, and wishing each other weren't in the

band. Because even though they've been inseparable since they were 12, there are still some secrets to be divulged. "I don't think anyone knows everything about anyone," says Alex. "Everyone's got their secrets!" Yes they do, Alex, but not for much longer... because (puts on Jeremy Kyle voice) the results are in... and they're more shocking than a JK contestant's dental records.

**WHAT IS THE THING ABOUT ME YOU'RE MOST JEALOUS OF?**

**ALEX:** "You never get hangovers. You can have a really heavy night of drinking and wake up the next day chipper and

sprightly. The worst thing you'll get is tired. I have really bad hangovers – if I'm really hungover, I could be in bed all day. It's usually a day event. I'm really jealous of the fact you seem to be immune!"

**JACK:** "You're one of those dudes who can just pick up something and just be really good at it – video games, sports, singing, dancing, just about anything. You're one really talented dude."

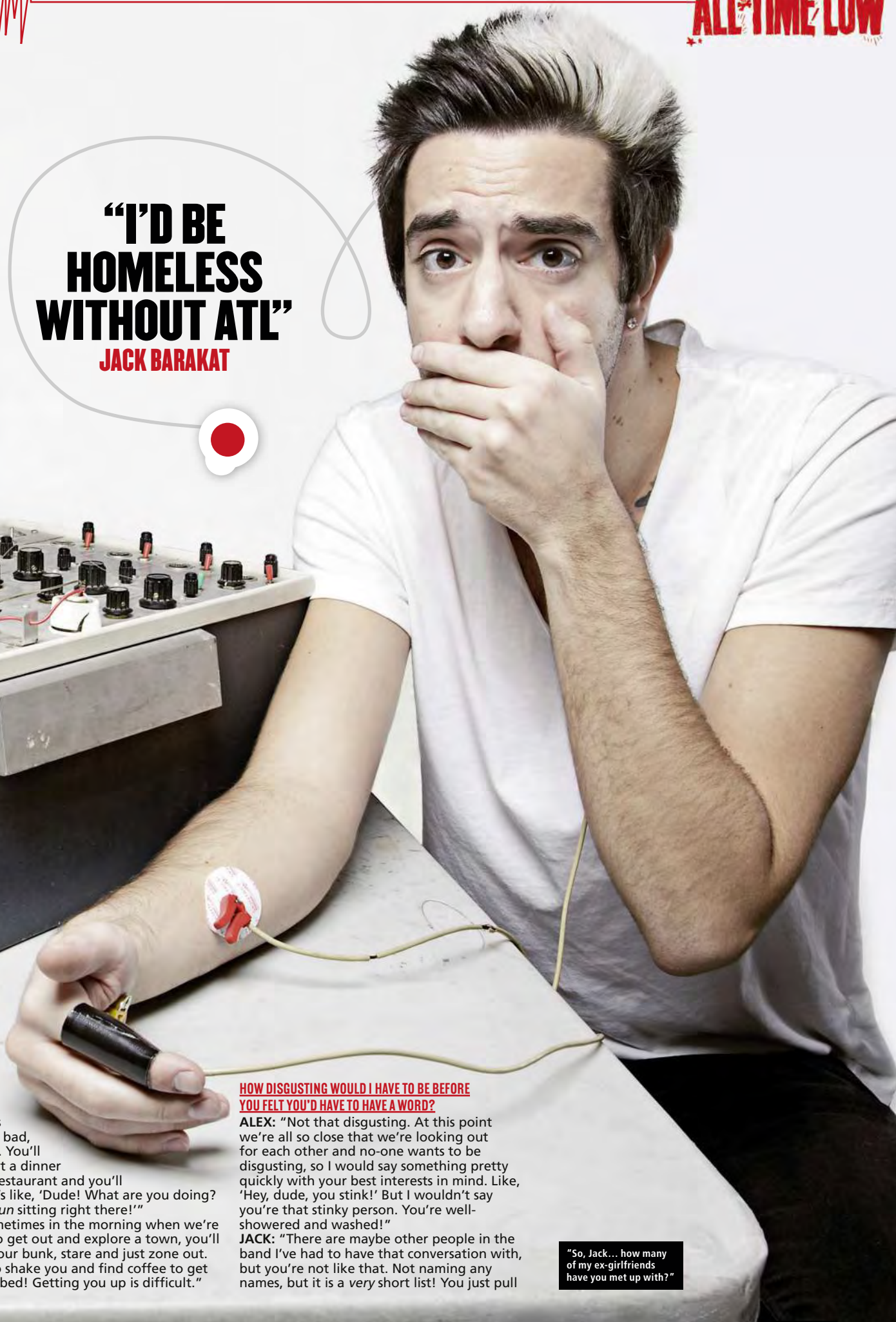
**WHAT IS MY MOST ANNOYING HABIT?**

**ALEX:** "You fart really loud at really inappropriate times. That's another thing



# "I'D BE HOMELESS WITHOUT ATL"

JACK BARAKAT



I'm really jealous of – your farts don't smell bad, it's comical. You'll be sitting at a dinner table in a restaurant and you'll fart, and it's like, 'Dude! What are you doing? There's a nun sitting right there!'"

**JACK:** "Sometimes in the morning when we're all trying to get out and explore a town, you'll just sit in your bunk, stare and just zone out. We have to shake you and find coffee to get you out of bed! Getting you up is difficult."

## HOW DISGUSTING WOULD I HAVE TO BE BEFORE YOU FELT YOU'D HAVE TO HAVE A WORD?

**ALEX:** "Not that disgusting. At this point we're all so close that we're looking out for each other and no-one wants to be disgusting, so I would say something pretty quickly with your best interests in mind. Like, 'Hey, dude, you stink!' But I wouldn't say you're that stinky person. You're well-showered and washed!"

**JACK:** "There are maybe other people in the band I've had to have that conversation with, but you're not like that. Not naming any names, but it is a very short list! You just pull

"So, Jack... how many of my ex-girlfriends have you met up with?"



them out back and hose them down! I can't tell you who is the smelliest... People can take their guesses and probably guess right."

#### **WHAT'S THE WORST THING I'VE EVER SAID TO YOU?**

**ALEX:** "You called me a 'crumb' once when we were on vacation, and that is an insult. Like, 'You're nothing but a crumb... a speck of dust!' We were both really hammered and we were on vacation, and I can't really remember, but it was when I was single and a girl you were crushing on was paying more attention to me and you got jealous. I was very upset by it, but, at the end of day, it wasn't a big deal at all and I got over it by the next day!"

**JACK:** "You are very nice to me, and tend not to say mean things! Actually, a couple of years back, I remember this now, you said, 'Your hair doesn't look as good today as it usually does.' I got very offended and said, 'Alright, man, I'm going to work on doing better,' and since then I've been very conscious about how my hair looks. So, now you're my hair consultant; and obviously compliment me all the time..."

#### **SERIOUSLY, THOUGH, WHAT DO I DO THAT MAKES YOU WANT TO KILL ME? AND HOW WOULD YOU DISPOSE OF THE BODY?**

**ALEX:** "You always find a way to wear the same clothes that I'm wearing on a day-to-day basis. We'll walk out wearing the same T-shirt or something – that's a pretty annoying thing that always happens. So, I'd probably kill you over fashion. I would bury you in the T-shirts that you own that I also have (*laughs*)! I think it is just a weird coincidence, but if it is intentional, you definitely need to die."

**JACK:** "You see me and say, 'Hey! That's my shirt!' and I'll just pretend it's mine (*laughs*). To be honest, I've never really wanted to kill you. I do get really pissed off when you ask to use my hairspray or shampoo or my body wash or deodorant – it's like, 'We have been touring for so long, you should have your own stuff!'"

#### **WHAT HAVE YOU SEEN ME DOING THAT YOU WISH YOU COULD UNSEE?**

**ALEX:** "There's been so many things. You tend to celebrate a lot of nudity, so I've seen you naked more times than I would like. I'm fairly sure it's in the tens of thousands of times now. It happens at any given moment, any time, any place. You spring it upon the world. No-one is safe. The last time? Like, literally two days ago on the tour bus."

**JACK:** "Well, you do this thing where you spin your dick around like a helicopter!

You do it every time you leave the shower – so at least on a weekly basis. It's actually kind of hilarious (*laughs*)."

#### **HAS IT EVER GOT TO THE POINT WHERE YOU DIDN'T WANT ME IN THE BAND ANY MORE?**

**ALEX:** "No. Of course not. This is the one thing that this band really has going for it – so we have never had that."

**JACK:** "Fuck no! I would literally become a homeless guy if I wasn't in this band. Honestly! And I'm very proud to say that we have never had to have a discussion about anyone leaving."

**"I'VE SEEN JACK NAKED OVER 10,000 TIMES!"**  
**ALEX GASKARTH**

#### **HAVE YOU EVER HIDDEN ANYTHING FROM ME FOR FEAR OF ME GETTING ANGRY OR UPSET?**

**ALEX:** "Sometimes I use your face wash or body wash when I run out. You're not a good sharer – you're the baby in your family – so you don't share very well. Sometimes I use your stuff without telling you because, if I told you, you

would get mad at me! A long time ago you got a haircut that really resembled a Hitler haircut, and we didn't want to say anything because it was so bad... When we talked about it, you didn't have it anymore because it had grown back out. We just let the haircut run its course."

**JACK:** "I've definitely hidden a couple of

bottles of wine so I could have some later! We only get one or two bottles of wine on our rider, so they go fast. Being stuck on the tour bus at 2am, you may need a glass of wine to help you relax."

#### **WHAT'S THE ANGRIEST YOU'VE EVER BEEN WITH ME?**

**ALEX:** "A long time ago, when you got tickets to go see a blink-182 show, and instead of inviting me you took some other people, and I was so pissed! That might have been the time that I was angriest."

**JACK:** "In high school you hooked up with a girl you knew I liked. I got really pissed off. It was fucking awkward and I felt betrayed and hurt, but I was a 17-year-old kid, so problems only lasted about a week and then it was all good and we made up. I think there was a couple of days of not really talking, but we became friends again shortly after."

**ALEX:** "I felt bad. Seriously, man, I really did! But it was back in high school... so it was the





Alex just pretended the electric shock button worked for Jack's sake...

#### WHAT'S SOMETHING YOU LET ME TRY THAT YOU KNEW I WOULD SCREW UP?

**ALEX:** "Playing guitar (*laughs*)! Watching you play sports is pretty funny. We're both, like, lanky awkward people, so it's pretty funny watching you run."

**JACK:** "Yeah, whenever we play American football we always let you be the quarterback even though we know you're going to throw an interception!"

#### IF YOU WERE GOING TO ARRANGE A SURPRISE FOR ME WHAT WOULD YOU DO?

**ALEX:** "You'd probably want a lifetime supply of Jameson whisky, so I would surprise you with a whole warehouse full of that! It's hard to surprise you, though, especially considering we're always on tour together!"

**JACK:** "It would probably be when you are home for your birthday. I would be at your house and you would come in and Dave Grohl would be there, spending the whole day hanging out, and you'd record a song!"

#### IF YOU COULD BE IN ANY BAND IN THE WORLD OTHER THAN THIS ONE, WHICH WOULD YOU CHOOSE?

**ALEX:** "Either Foo Fighters or blink. I'd pick blink, just because they're the band that got me into playing the kind of music we play."

**JACK:** "I would love to be in blink. I couldn't handle it because I can't sing, but to be on stage with those guys would be amazing. They're the reason I started playing guitar! I think I would fit better in Green Day, actually. Because playing in Blink, if you're playing an instrument that isn't the drums, you also have to be able to sing, so I would fit better in Green Day."

#### WHAT SONG DO YOU WISH WE HAD NEVER WRITTEN?

**JACK:** "I couldn't say! Honestly. There are some songs that I like more than others, but I'd say one of my least favourite ones is Come One, Come All [from 2007's *So Wrong, It's Right*]."

**ALEX:** "Yeah, I would say Come One, Come All. Every time I think about it, it's one of those songs that we didn't even really need to write. The record was done, and people were like, 'We need one more song for this record, and we just kinda wrote it to write one more song and it wasn't even that good. It didn't take long to write, which is why it sucks.'"

#### IF IT WASN'T FOR THE BAND, WOULD WE STILL BE FRIENDS?

**ALEX:** "Yeah, absolutely. We were friends before the band and we would've continued our friendship! The band would be a lot less funny without you in it! Our stage banter would decrease... and our bra count."

**JACK:** "I have to say definitely. You were one of my first best friends, we've been through a lot together and I know that we have such a strong friendship and it would have taken something super-crazy and fucked-up for us not to be friends any more."

sort of thing where you liked someone and then you'd move on to someone else pretty quickly. So, I must have thought you were over this girl and not really interested any more... but when it ended up with me hooking up with her, you seemed *really* mad (*laughs*)."

#### IF YOU COULD EITHER NEVER HANG OUT WITH ME AGAIN, OR ONLY EVER HANG OUT WITH ME FOR THE REST OF YOUR LIFE, WHICH WOULD YOU CHOOSE?

**ALEX:** "When I'm on tour I only ever hang out with you anyway, so I guess that (*laughs*)! But it's a little weird for me to say that because I should probably pick my fiancée! Actually, I definitely should pick my fiancée over you. Sorry, dude."

**JACK:** "That's way, way too hard... I could never not hang out with my best friend, you know? So, in this situation, I would be forced to choose the latter! Because it would be safe to say my life would be a whole lot *less* interesting without you in it!"

**FUTURE HEARTS IS OUT NOW VIA HOPELESS**

ALL TIME LOW

## I'D LIE FOR YOU AND THAT'S THE TRUTH!

A FEW MORE LIES MUSICIANS HAVE TOLD OVER THE YEARS. BUT WHAT'S THE BIGGEST?



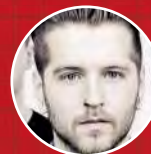
#### SAM MCTRUSTY, TWIN ATLANTIC

"When we first met our record label, they said something like: 'What kind of band do you see yourselves being?' and, just for a joke, I said, 'The biggest fucking band in the world, what are you talking about?!' I actually think that's why they signed us. They've mentioned it since, so obviously it must have made an impression on them!"



#### ROB DAMIANI, DON BROCO

"When I was about 10 years old, back at school, one of my favourite subjects was Art & DT because you were allowed to talk during lessons. Instead of making my cushion for the term project, I just chatted to my mates and did zero work. When it was time to hand it in and I had nothing to submit, I told the teacher I had already handed it in and she must have lost it! She felt really bad and helped make me a 'new' one to replace the one she'd lost!"



#### DANI WINTER-BATES, BURY TOMORROW

"I once had a mate at school in Year 6 and it was his birthday. But I'd totally forgotten to buy him a present! So, I got an old CD – Papa Roach, if I remember correctly – and signed it as the *actual* band members. Then I told him I'd gotten it especially for him!"



#### KIER KEMP, FEARLESS VAMPIRE KILLERS

"Back when I was a *lot* younger, I threw a toy inside our house and it ended up smashing a window. When my mum got mad, I blamed my brother out of fear... he was only two at the time. So he got told off, and the memory of him crying is still seared into my brain to this day... the guilt. Sorry, Sam."



#### ANDREW W.K.

"I once was at a customs border crossing while on tour and they stopped me to search and scan my luggage. They were suspicious about some *residue* on some of my belongings. I had to lie to them and try and convince them that I didn't like partying, that I had never partied before in my entire life. They believed me! Never stop partying, people!"



#### LEE TOBIN, FEED THE RHINO

"A waitress once asked me if I was a member of Four Year Strong. Obviously, seeing my window of opportunity to grab a couple of free beers, I said, 'Yes, I am!' in the worst American accent of all time. Job done!"



# ARMED

TO  
THE



The Prodigy: always outnumbered, never outgummed





**BREAK OUT THE GLOWSTICKS! MASHUP PIONEERS **THE PRODIGY** ARE BACK AND READY TO ROCK OUR WORLDS. **LIAM HOWLETT** AND **KEITH FLINT** TELL MATT ALLEN THEY AIN'T GOING ANYWHERE ANYTIME SOON...**

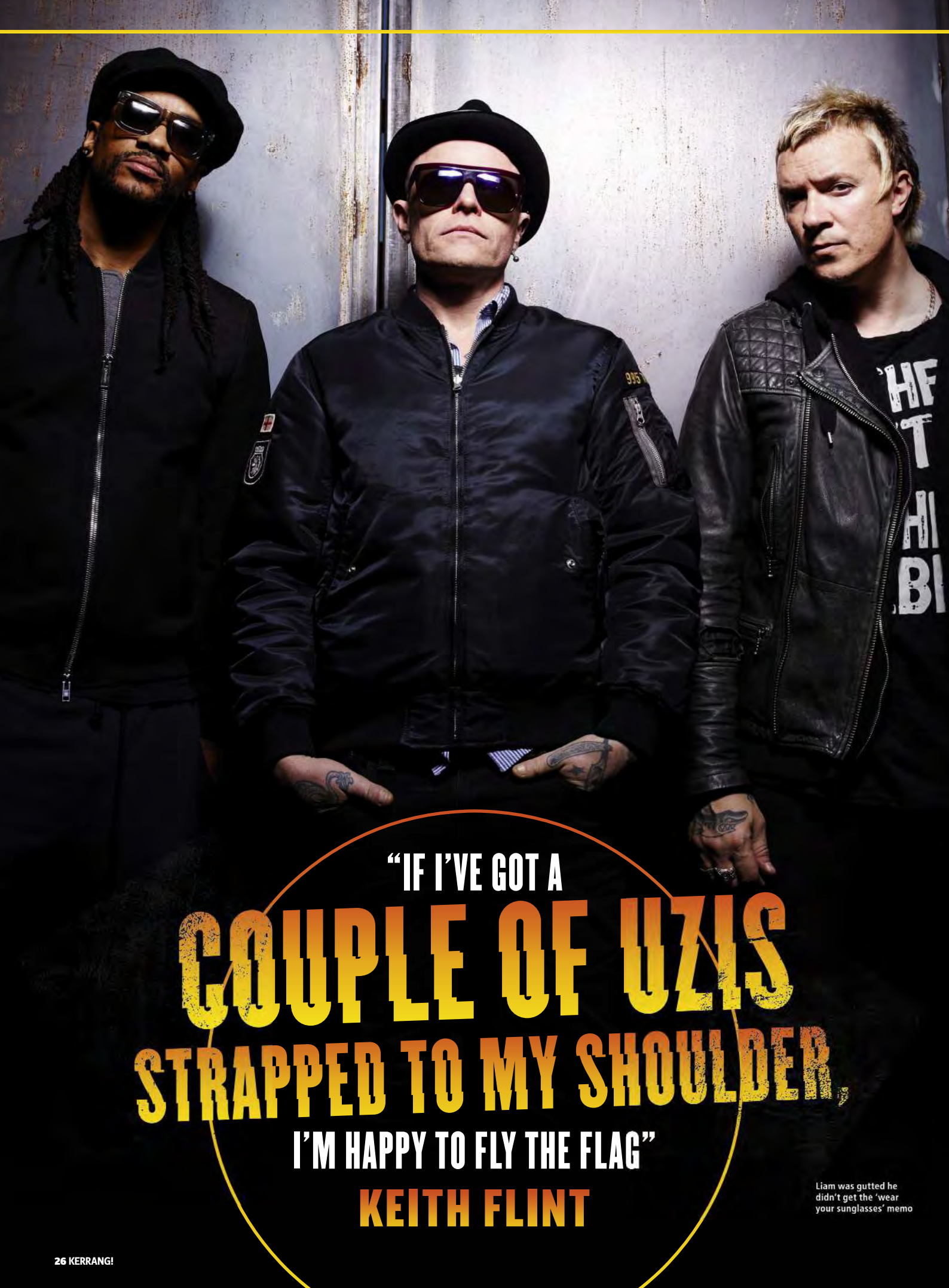
It was during a 1992 limo ride through Hollywood that electro-punk noisemakers The Prodigy first stumbled across the idea of fusing metal-scorched guitars to juddering breakbeats – the kind that rattles fillings and angers local environmental noise groups. In the car, Dr. Dre's *The Chronic* made for a heady soundtrack with its supersized hip-hop grooves; LA sun flares and palm trees whizzed by in the windows. And then came the shot: Rage Against The Machine's explosive riffola suddenly detonating from the speakers.

"I remember the moment so clearly," says Liam Howlett, beat-schemer and producer, who, alongside duelling frontmen Keith Flint and Maxim, first created The Prodigy's "rebel radio" blueprint. "Keith put it on, flat out... I remember he had really long hair at the time. My head started nodding hard as we were going down Sunset Strip. Then we were just diving at each other in the back of the car. It was the *bollocks*."

This story seems especially pivotal on the release of *The Day Is My Enemy*, The Prodigy's sixth studio full-length and a twitching, anger-fuelled barrage of industrial metal riffs. Already an early contender for album of the year – what with the 5Ks and all – its narky mood seems almost unrecognisable from the band that began business as a rave outfit 25 years ago, protagonists in a dance scene buzzing on illegal warehouse parties and pirate radio hype.

Since that noisy, career-changing limo ride, they've spent nearly a quarter of a century bolting heavy metal to gum-tingling electronica and hip-hop; first with *Music For The Jilted Generation* in 1994, and then 1997's globe-conquering *The Fat Of The Land*,





“IF I’VE GOT A  
**COUPLE OF UZIS**  
STRAPPED TO MY SHOULDER,  
I’M HAPPY TO FLY THE FLAG”  
**KEITH FLINT**

Liam was gutted he didn't get the 'wear your sunglasses' memo



where festival-primed dance cuts were allied to waspish punk. Hit singles came in waves – Firestarter, Breathe and Smack My Bitch Up – followed by periods of absence, after which The Prodigy's ravey fifth studio album, 2009's *Invaders Must Die*, marked them as a re-established mainstream concern.

Throughout this uncompromising era, the Essex outfit have rocked at both metal and EDM festivals, as likely to appear at a dance all-dayer as they are at Download, or Rock am Ring in Germany. They've bristled with potency wherever they've played.

"Do we ever have any doubts?" says Keith. "Never. Not now we've got the weapons, the songs. If I'm sent into battle with a sharp cocktail stick and told to do my worst, I'd be like, 'Really?' But if I've got a couple of Uzis strapped to my shoulder, I'm happy to go out there and fly the flag."

"We're probably one of the only bands who've supported Metallica more than once and not had bags of piss thrown at us. We've literally been asked to do it because they can't get anyone to play with them – it's so messy. We're such a hard band to replicate. In my lifetime I won't see another Prodigy. And that's fucking great."

**H**e's right, too. While the likes of Korn teamed up with top-end dubstep producers such as Skrillex, and Enter Shikari's Molotov cocktail rave-punk melted minds, nobody's been able to mash electronica with rock quite like The Prodigy. Take *The Day Is My Enemy*: recently, EDM has been dominated by soulless, superstar DJs; dance music fills the charts. The Prodigy used their frustrations with the scene that spawned them to kick against the mainstream. The result is their most noisome release to date.

"The dance scene is run by DJs," says Liam. "And a chosen few are letting it go shit for everybody. When you see a DJ stage at a festival, it's just lights, a guy with a laptop and a USB stick. Our job is to make the rebel soundtrack. We represent the other end."

"At a time when electronic music seems to be lame as fuck, we want this to be the flip side. We want to show that this is the danger that can be had out of it. That spontaneous shit can happen. Everything's so safe. We want this to be the jagged glass that's sticking up."

Though it sounds as if the band had a clear motivation in place from the very beginning, there were times during the recording of *The Day Is My Enemy* when chaos and uncertainty took hold. Tracks and demos were scrapped. In 2012, half an album of material was dismissed almost overnight by Liam. ("I dunno, I just decided none of the songs were good enough"). At times, Keith and Maxim wondered whether another full-length would make it out of the studio at all.

"The frustrating thing for the guys is that my attention span is really, really short," says Liam. "In my head, I've written a track and I'll think, 'Right, I know where this song is going, that's safe. This is going to be fucking great.' Why I just can't finish it there and then, I never know!"

Unable to bring a "killer guitar riff or hook" to help the recording process, both Keith and Maxim tried to remain patient. Which is easier said than done when you're itching to perform on fresh material.

"I'm hungry for that buzz," says Keith. "It's our fuel, it's a similar fuel for us as it is for the fans. I've always felt like a fan of the band that's got onstage and hasn't been thrown off. I suppose it's just like waiting for your man to turn up. Like, 'Come on, geezer, sort it out, I'm fucking clucking here.'"

Were there fights?

"Me and Keith always butt heads," laughs Liam. "I understand why. It's just frustration. But we're like brothers. We always work it out in the end. Keith was thinking, 'It's never gonna happen.' I was like, 'Yes it is.' Then the arguing starts and Maxim's usually there to calm it down a bit."

And how does that work out?

"There was some heavy times," says Maxim. "There were some seriously rocky moments. But we always have to go through those periods to get to where we are now. That always happens on every album. We always go through this low point."

"Keith's a bit more upfront about it. I'm quite mellow because I know it's gonna happen. I've been through it so many times – if Liam says he's gonna do it, he's gonna do it. It's a waiting game."

For Keith, buying a pub in Essex initially killed time. A sideline career in motorcycle racing – where he competes for Team Traction Control – also helped to burn off any excess energy. "It gives me the adrenaline rush," he says. "I can't do hobbies. I could probably jump off a building, bungee jump and go, 'Woaaahhhh!' Or I could go out on a serious night out and charge myself up. But you need to do something that's fulfilling, something that has enough of a buzz at the end of it. Something that takes time and dedication and gives you the same wholesome reward that you get from being in the band."

According to Liam, that studio tension helped to fuel *The Day Is My Enemy*'s call-to-arms vibe. The turning point in the writing process, he reckons, arrived with *Nasty Nasty* in 2014 – a gum-tangling thrash backed with venomous, Keith-penned vocals ('*Nasty nasty, triple-x rated / Nasty nasty, justice a waste pit*'). The songs that follow induce hard chemical rushes, such as tracks *Rok-Weiler*, *Get Your Fight On* and *Wall Of Death*, which includes the killer lyric, '*Fuck you and your heart attack!*'

"Spitting that out just blows my head off," says Keith, with a grin. "I'm a frontman. I want to be out there fronting. Without getting too deep or hippy about it, essentially we're all different sorts of animals in our make-up. Music has always been a trigger to bang my head on the wall. When I was a kid, if I couldn't get enough out of a song that I was into, I'd have to jump off something, or smash something. That's just what it did for me."

"When you've got a huge wall of sonics behind you, for me, it's something to do with being gladiatorial, warriorlike. It feels like going into some sort of battle with a really solid unit. When we play live, that stage is our racetrack, our cage."

**T**here's something of the mad scientist about Liam Howlett. Over six albums with The Prodigy, this most creative of studio forces has bolted EDM's more underground elements to rock rhythms. In the process, he's created a formula powerful enough to shoulder metal's biggest hitters. But if RATM's debut proved that rock could groove again in 1992, then the dance scene's current malaise has pushed his songwriting towards even heavier territories.

"I honestly don't imagine anyone expected that the album would be as hard-hitting as this," he says. "It's us going, '*Listen, we're not fucking about.*'"

Unsurprisingly, The Prodigy feel more in tune with rock audiences than a dance crowd. (Liam: "There's not many of the old ravers left, but that's fine with us"). Turning up and plugging a USB stick into a laptop at an EDM festival just isn't for them. Everything has to be done at full-tilt.

"We're not really a dance band, it just happens to be written on electronic

equipment," says Liam. "That's what I've always said. It's the attack – it's the same as metal – and the ethos behind it. People do buzz off the attack of it. People get the same out of it. You can be a fan of both."

Meanwhile, the future of rock, says Liam, is where the buzz is at. "I find it more interesting when rock bands, guitar bands, bring in the electronics," he says. "That works for me. Like Enter Shikari, I love that new album. I really dig 'em. But it annoys me when electronic bands try to use guitars. Don't know why. It's hard to get right."

Asked to namecheck a list of respected rock outfits, The Prodigy mention Royal Blood and Slipknot among others. Keith still has an affection for Soundgarden. On the evidence of *The Day Is My Enemy*, however, there's enough muscle to outmanoeuvre all of their peers – in punk, metal, rock and dance – on the looming festival circuit, and beyond. According to the band, there's no end date in sight, either.

"We don't think like that," says Keith. "We think year-to-year, but we've got enough respect for one another, so if one element isn't standing, we walk away. We don't want to be the heavyweight boxer going into one too many bouts. It's not like we'll have any ballads to fall back on. We can't sit around on stools like Crosby, Stills & Nash."

They might be a generation or two older than their peers, but The Prodigy are still leading the charge. They have the weapons to win, too. Time to get your fight on.

**THE DAY IS MY ENEMY IS OUT NOW VIA COOKING VINYL. THE PRODIGY TOUR THE UK IN MAY**

## CHW THE FAT!

WE ASKED ALL THE MEMBERS WHAT MAKES THE PRODIGY DIFFERENT TO EVERY OTHER BAND ON EARTH...

**Liam on...**

### BEING THE UNCOMPROMISING ARTIST

"That's really important, man. So important. Just making sure we don't compromise at all when putting records out and getting ourselves across. I guess each time the record company hope we're going to do this or do that, they get their hopes dashed. I tell them to keep out of my way when the creative process is going on. It's not their place. But they're cool. I like them."

**Keith on...**

### BEING DANGEROUS

"We don't need to be the biggest poster on the wall – that's not being dangerous for us. Danger to us is when a big band want to headline. We'll say, 'Yeah, we'll back you up, you headline.' Then we go onstage and destroy the place. We know that they're backstage going, 'Fuck! Whose idea was this?'"

**Liam on...**

### GUITARS IN THE PRODIGY

"We use guitars in a way where you go, 'Is it a guitar or is it a synth?' I love it when it's not totally obvious. Like on *Wall Of Death*: you can hear it's a guitar, but it's just any way I can relay noise and get noise over. I wanted to create as much noise as I could, but still not have a pure guitar. I wanted to fuck with it, so it was still The Prodigy."

**Maxim on...**

### EDM DJs

"I was DJing in America for weeks and weeks. I'm scratching, mixing, doing it properly. I check out a couple of DJs playing before me to see what's going on. I'm looking at one and he's got his laptop open. He's not even doing anything. He could be buying shit off Amazon!"



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# SHOTS!

TIME TO MAKE YOUR WALLS MORE EGGCITING...



## YOUNG GUNS, GUSTAV WOOD

Our very own Ian Collins had to duck a few times during this shoot. "Doing this shot was fun and a little scary. Gustav got way to into swinging the bat! A future career in gangster movies beckons for him," he says. This is no yolk, but we think Gustav would make an eggcellent gangster.



## SLEEPING WITH SIRENS

"K! Associate Editor Nick Ruskell and I surprised the band with traditional confetti eggs," recalls K! snapper Lisa Johnson. "Kellin was very thankful that the eggs were only filled with confetti and wasn't actually a yolk because he still had to play a show in a few hours."



## BLACK VEIL BRIDES, ANDY BIRSACK

"Sorry, Andy, but the bunny was the star of the show!" says K! Picture Editor Scarlet Borg. "Hector the bunny was the cutest thing ever and Andy was a complete natural with him." Hector also has his very own Instagram account (@hectordarabbit). Go and check out his selfies!



## STEEL PANTHER

The mischievous dude-bros in Steel Panther went to an All You Can Eat chocolate egg restaurant for this shoot but they could only manage 17 eggs in a row. This shot was taken halfway through their jaunt at the eggclusive location. Who needs to party all day, when you can eat chocolate all day?



## WE ARE THE IN CROWD, TAY JARDINE

"I almost lost one of the bunnies to Tay," says K! photographer Ian Collins. "She really wanted to take one home!" And this is her reaction after she couldn't take one home. It's rumoured she wanted to have one in her garden, so the Easter Bunny had someone to talk to on Sunday.



## STATE CHAMPS

"I caught up with State Champs while they were in California for a super-fun pop-punk Easter egg hunt!" says photographer Lisa Johnson. "Drummer Evan was really feeling the spirit and was the first to jump at the chance to wear the ears and tail to channel his inner bunny."





**KERRANG!**  
**EASTER**  
**ROCKS!**  
**GUSTAV WOOD**  
**YOUNG GUNS**





**KERANG!**  
**EASTER**  
**ROCKS!**  
**SLEEPING WITH SIRENS**



**KERRANG!**  
**FASTER**  
**ROCK!**  
**ANDY BIRSACK**  
**BLACK VEIL BRIDES**









**KERRANG!**  
**EASTER**  
**ROCKS!**  
**STEEL PANTHER**





**KERRANG!**  
**EASTER!**  
**ROCKS!**  
**TAY JARDINE**  
**WE ARE THE IN CROWD**







**KERRANG!**  
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# ANGEL OF DARKNESS

WORDS: JENNYFER J. WALKER PHOTOS: ANDREW LIPOVSKY

**LYNN GUNN FRONTS PVRIS, 2015'S BREAKOUT BAND. BUT WHO IS THE GIRL IN THE BLACK? WE ASKED THE ENIGMATIC SINGER TO STEP OUT OF THE SHADOWS. WHAT WE DISCOVERED WAS A MODERN ROCK ICON...**

It's a cool April evening in 2008, and 14-year-old Lyndsey Gunnulfson has just watched Paramore and Jimmy Eat World play a co-headline show at the Tsongas Center in her hometown of Lowell, Massachusetts. As the teenager exits the venue with her friends Hayley and Taylor, she stops at the bottom of the steps. "Guys..." she says, carrying a newly-purchased JEW T-shirt in her hands and a fire in her eyes. "I wanna do *that*!"

"Yeeeah, we'll see..." say her buddies, laughing off the comment before they head back to their high-schooler lives.

Flash-forward seven years to February just gone, and Hay and Tay are back at the same venue. And they're seeing, alright – *seeing* their best friend, better known these days as Lynn Gunn, fronting PVRIS in support of Pierce The Veil and Sleeping With Sirens.

Despite Lynn falling sick and having no voice that night, playing a venue 10 minutes from her childhood home was a dream made real for the pop-rock trio, completed by guitarist Brian MacDonald and drummer Alex Babinski.

They landed that support slot thanks to their 5K-rated debut album, *White Noise*, released last November, which enchanted listeners with dreamy vocals and ethereal electronics.

But most alluring of all is the frontlady

herself. Unlike her Disney-smile, flannel-clad peers, the 21-year-old comes dressed all in black. She's quiet, and introverted, preferring to spend time in her own head rather than social situations. Unless she's around close friends or onstage, "In which case I'll be crazy loud and everyone's like, 'Dude, shut up!'" she laughs. She prefers to create things rather than a fuss, and when the sensory overload of shows gets too much, she slinks off to Starbucks where she can sit quietly and work on her drawings or graphic designs.

Possibly the most unique thing about Lynn, though, are her lyrics, which feature more talk of death than an old folks' home. And it's a fascination that's been there her entire life.

"When I was three or four I was really into haunted houses and ghost stories," she explains today. "I had this little blow-up skeleton that I'd sleep with in my crib, and my mom was like, 'What's wrong with this kid?'"

When she wasn't snugglin' skeletons, little Lynn was throwing tantrums about being flower girl for her aunt and uncle's wedding. "I was trying on the flower girl dress and I hated it because it was white. I was like, 'Mom, when this wedding's over I'm gonna paint it black and I'm gonna be Darth Vader!'"

"I'm not a negative person, or a sad

person," she adds, though. "I've always just been drawn to dark things..."

Lynn might have lit up this year's list of 50 Greatest Rockstars In The World Right Now, making her debut at Number 15, but life 12 months prior was much darker for the vocalist. Having decided to pursue the band over a college education, her parents weren't sold on the practicalities of band life and instructed her to "get a job, work your ass off and make it work". So, as well as the band, she found herself fronting the tills at Hot Topic and Guitar Center, working 40 hours a week.

"The shifts were from early morning to right when the sun went down," she recalls. "I'd never see the light of day, so I hated it."

Worse still, though, was not having her parents' support.

"I think they were just kind of hoping I would say, 'Okay, I'm done!' and go to college," Lynn reflects. "That was a big thing for me, feeling that they didn't believe fully in me. But they're super supportive of it now."

In contrast, a time in Lynn's life when her parents were unconditionally supportive was when she came out as gay. Despite realising around the age of 13, she decided to keep it to herself until she was 18.



# "YOUR SEXUALITY DOESN'T DEFINE YOU WHATSOEVER"

LYNN GUNN

"Kids in school are way too stupid and mean to be able to grasp that, so I was like, 'I'm not gonna do this right now,'" she says. "I waited until I was out of high school to just be open about it, because I didn't wanna have to deal with shitsheads picking on me all the time, even though there's nothing wrong with it."

"I've always just been comfortable with it because I don't think it makes me any different than anybody else – your sexuality doesn't define you *whatsoever*, and it doesn't affect anybody else, so I've never looked at it as a big deal. But unfortunately in today's society it still is for a lot of people."

Thankfully, "The worst criticism I've had is, 'It's a shame she's gay!' because some guy wanted to date me," she laughs.

While Lynn's always been sure about her sexuality and musical aspirations, something she was less than sure about was the year-long blue patch that inspired most of *White Noise*.

"I don't want to call it depression – I don't really know what it was, but it was a really bad time," she says, brow furrowed. "I literally got upset over nothing, I was so unmotivated and didn't see the point in anything, and could not find a way to be happy or be positive, or anything. There was shit bothering me but I didn't know what it

was or how to talk about it..."

But the lyricist – who admits she's prone to bottling things up – found a way eventually, using metaphor to compare her internal struggle to ghostly beings. The result was an album that got the world trying to figure out how to pronounce 'PVRIS' – a world already impatiently tapping their feet for a follow-up.

But with that dark cloud mostly behind her – it does rear its head from time to time – will album number two feature that now-signature PVRIS shade of black?

"Sometimes I worry. Like, 'What if I get so happy one day that I have nothing to write about?' she laughs. "But I don't think that'll happen... I've been reading a lot about reincarnation and past life, and the whole topic of dying and your soul, so I'm definitely pretty inspired right now."

Inspired enough to go back and tackle the Tsongas Center, with a voice this time? "The goal is to headline that place!" she grins.

And who knows, that PVRIS headline show could inspire another young lady with a talent for singing and a penchant for the dark side.

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When we said the world needed more people like Lynn, she took it a bit too literally...

## LYNN'S SPVELLING BEE

WE KNOW LYNN CAN'T SPELL PVRIS, BUT WHAT ABOUT THESE OTHER WORDS...

### 1. 'CEMETERY'

Lynn says: "C-E-M-E-T-E-R-Y. One point? YES!"

[correct]

### 2. 'EMBARRASSED'

Lynn says: "Hold on, I have to, like, write it out with my hands... E-M-B-A-R-A-S-S-E-D... Oh crap, there's two Rs, isn't there? Damn it!"

[incorrect]

### 3. 'HEMORRHAGE'

Lynn says: "Ohhhh... H-E-M-O-R-H-A-G-E... Owwww! It's wrong? Those sneaky double Rs."

[incorrect]

### 4. 'IRIDESCENT'

Lynn says: "I-R-I-D-E-S-C-E-N-T... another point? YES!"

[correct]



### 5. 'KALEIDOSCOPE'

Lynn says: "Oh god! Um, K-O-L-E-I-D-O-S-C-O-P-E? Noooo! Owwww! It's always, like, one letter."

[incorrect]

### 6. 'PARAPHERNALIA'

Lynn says: "P-A-R-A-P-H-E-R-N-A-L-I-A. Wooooo! I'm okay with three out of six... I know I was off by one letter, so now I'm gonna go enlighten myself on spelling!"

[correct]

3/6!



# THE SONGS THAT SAVED MY LIFE

WE NEVER THOUGHT WE'D FIND ARMENIAN CROONERS ON A POP-PUNK STAR'S IPOD. BUT HERE WE ARE. COME ON THEN, JENNA, WHAT OTHER WEIRDNESS HAVE YOU GOT?

THIS WEEK: JENNA MCDUGALL, TONIGHT ALIVE



## THE SONG THAT MAKES ME THINK OF HOME IS...

**YEREVAN, TATA SIMONYAN**

"Most people probably haven't heard of Tata Simonyan. He's an Armenian singer, which is also my family's heritage. I wouldn't usually hear this song outside of family functions, but sometimes, even on non-occasions, we put on traditional Armenian music at home and dance around to it! I grew up in loud households, going to family get-togethers with tons of second aunts, uncles, grandparents' friends. If you imagine the movie *My Big Fat Greek Wedding*, then you'll understand what it was like growing up in my family. This was the music that soundtracked those memories for me."

**FIND IT:** 10 Tari Ants (2008)



## THE SONG I WOULD LIKE TO COVER IS...

**FLY ME TO THE MOON, FRANK SINATRA**

"There are a few different versions of this song, but I love the Frank Sinatra standard. I love music based on how it makes me feel, and this song always teleports me to another time in my imagination where I'm in a classy restaurant. There's wine, champagne, a grand piano, a swing band, everything is glowing. I'm a real romantic at heart!"

**FIND IT:** It Might As Well Be Swing (1964)

## THE SONG I WISH I HADN'T RECORDED IS...

**FAKE IT, TONIGHT ALIVE**

"Probably Fake It, along with a couple of others from our first record. We were pretty stubborn about choosing the track-listing at the time, but after we went home and made our B-sides a few months later, I think we realised that we'd actually fought for the wrong songs to be on there."

**FIND IT:** What Are You So Scared Of? (2011)

say, 'Listen to these lyrics, Jen.' It reminds me of staring out the window while we were on long drives for camping trips. While it probably isn't responsible for my becoming a musician entirely, I learned to care about lyrics and developed a sense of rhythm from this music. I pretty much learned how to drum from tapping along on my lap to all those old Elton John records."

**FIND IT:** Goodbye Yellow Brick Road (1973)

song. I find these lyrics really thought-provoking, self-empowering and enlightening. It's got all the things that are important in a song."

**FIND IT:** Jagged Little Pill (1995)

## THE LAST SONG I LISTENED TO IS...

**SECOND CHANCES, GREGORY ALAN ISAKOV**

"It's a song by a singer-songwriter called Gregory Alan Isakov. His latest album, *The Weatherman*, came out a couple of years ago, and it's one of my night-time playlists. There's something really peaceful and calming about story-telling music to me. I love the lyrical hook in this song that goes, 'If it weren't for second chances, we'd all be alone'."

**FIND IT:** The Weatherman (2013)

## THE SONG I LIKE FOR THE STRANGEST REASON IS...

**BOM BOM, SAM AND THE WOMP**

"This is the song that makes me think I'm Cameron Diaz from the movie *Charlie's Angels* [2000]. You know the scene where she wakes up and dances around the bed in her undies? That's what it makes me think of! I get a really big rush of energy whenever I hear it. Outside of the goofiness and fun of it, I think it's a really unique song, and I love all of the brass parts in it."

**FIND IT:** Bom Bom (2012)

"NICKELBACK LYRICS MAKE ME CRINGE!"

## THE SONG THAT MADE ME WANT TO BE A MUSICIAN IS...

**GOODBYE YELLOW BRICK ROAD, ELTON JOHN**

"Goodbye Yellow Brick Road by Elton John is one of the many songs I remember from my childhood. My Dad would turn around from the front seat of his car and

## THE SONG WITH THE GREATEST LYRICS IS...

**ALL I REALLY WANT, ALANIS MORISSETTE**

"Alanis Morissette is as real as it gets to me. I am always chasing a feeling of freedom, and I think these lyrics really put all the hopes, fears, conversations, frustrations and questions that go along with that into one





H A T  
E...

**THE WORST LYRIC EVER IS...  
SOMETHING IN YOUR MOUTH,  
NICKELBACK**

"I love a lot of Nickelback stuff, I'm not ashamed to say it. And even some of their dirty lyrics are kind of fun, but this is crazy to me. Not to be a prude or anything, but this just makes me cringe. I mean, come on, 'You're so much cooler when you never pull it out, 'cause you look so much cuter with something in your mouth'. Oh my god, I can't believe this is a real song and lyric!"

**FIND IT:** Dark Horse (2008)



**THE SONG THAT MAKES  
ME WANT TO CRY IS...**

**I'M KISSING YOU,  
DES'REE**

"This song is just heartbreaking to me. It was on the Romeo + Juliet movie soundtrack, but it reminds me of the first time you feel desperately in love. It has a soul of its own, and the vibrato, crescendos and tenderness in her voice are so effortless and powerful, yet they're completely fragile and vulnerable at the same time. I'll avoid hearing this song if I can, just in case it makes me break down."

**FIND IT:** Romeo + Juliet OST (1996)

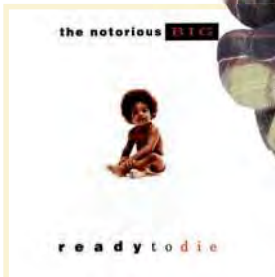


**THE SONG THAT  
MAKES ME WANT  
TO STAGE-DIVE IS...**

**JUICY,  
THE NOTORIOUS B.I.G.**

"Okay, this is totally not a stage-diving song! I know that, but, to be completely honest, I'm not really a stage-dive kinda gal. If I could crowd-surf while chilling on a blow-up bed, though, I'd definitely do it to this song. That'd be pretty cool."

**FIND IT:** Ready To Die (1994)



**THE TONIGHT ALIVE  
SONG THAT'S HARDEST  
TO PLAY IS...**

**YOU DON'T OWE ME ANYTHING,  
TONIGHT ALIVE**

"We've actually only played You Don't Owe Me Anything live once, ever. This song really stretches to both ends of my vocal range and requires a lot of precision and control. When I wrote it I knew I was setting myself up for a challenge!"

**FIND IT:** The Other Side (2013)





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# ANATOMY OF A ROCKSTAR

## JOSH MIDDLETON, SYLOSIS

HERE'S ONE SHREDDER THAT  
LOVES HIS TEENAGE MUTANT  
NINJA TURTLES!

### I'M A LITTLE BIT OBSESSED WITH...

"Teenage Mutant Ninja Turtles! I was completely obsessed as a kid, but they were a nightmare to get hold of. Everywhere in England had sold out of the figures. I was on holiday in France when I finally managed to get my hands on one. I only had the one as a kid – I was Turtle-deprived compared to my friends. I've now got loads in mint condition, so I had to put a plug on it..."

### ONE OF THE THINGS I MISS MOST IS...

"I used to skate a lot but I very rarely get to do it these days. I've broken wrists before, and these days playing guitar is my main thing. It would obviously affect my drawing as well, so I can't really risk it, plus there's nowhere local where I can get a board out. I have to steer clear of anything risky, so I actually skateboard in my dreams sometimes!"

### MY RIDER WISH LIST WOULD BE...

"In an ideal world, it would be nice to get fresh socks and boxers every night so you don't have to worry about getting your washing done on tour. If you're on tour in America for two months and you have to keep going to laundrettes, disposable underwear would be perfect. Thinking about it, that's not a very unreasonable, rockstar demand, is it?"

### I LIKE TO HANG OUT WITH...

"The friends I hang out with most are all UK musicians, probably because no-one else could put up with the conversation! There's Craig Reynolds, who used to play drums in Viatrophy, and Chris Steele, who used to play in Exit Ten. We all have Batman in common and just hang out watching Arnold Schwarzenegger films."



### THE MOST FRIGHTENING THING THAT EVER HAPPENED TO ME WAS...

"We were in a really serious accident on tour a year or so ago. We were in a big motorhome, like the one they use to cook crack in *Breaking Bad*, and we went into the back of a truck at 60mph. Someone else was driving us and I didn't actually see what happened, but we all got thrown around. We were rushed to hospital and were all *really* lucky to avoid hitting anything dangerous. I split my eyebrow open from being thrown around, but luckily we got away relatively unscathed."

### I'M NOT FUSSY BUT...

"I'm the annoying vegan in the group. I'm not actually *that* fussy, though. I hate bringing it up, but we do have a pretty specific rider for me, with plenty of houmous and peanut butter. Outside venues, I've pretty much got it sussed where to go. In the States there's plenty of places that sell burritos and in the UK I'll go to M&S. I'll also buy fruit and vegetables in bulk, which doesn't sound appealing, but you'd be surprised at how your tastebuds adapt!"

### MY ALL-TIME FAVOURITE ALBUM IS...

"...And Justice For All [1988] by Metallica was one of the biggest inspirations for our band and I still love it to this day! It's really progressive and has a bit of technical stuff going on, but it's also really melodic, too. That record was a huge blueprint for Sylosis! But on a more personal level, I'd say *Far Beyond Driven* [1994] by Pantera is probably my all-time favourite record ever made."

### MY IDEAL WAY TO DE-STRESS IS...

"I have my own space called Shrine Studios, and these days it's pretty much a 50-50 split between the artwork and music. I love painting and doing illustrations. I'm a bit of a worrier and I end up overthinking things, so when I'm stressed-out I find that painting and drawing is very meditative. I can switch off and lose myself, it relaxes the mind. My mum was an art teacher, so I was dragged around galleries a lot when I was a kid!"

### I PLAY GUITAR SO MUCH IT HURTS...

"I'm completely obsessed with guitars. I've actually been having physio over the last few days because I'm having a problem with my finger joints. I needed a complete rest from playing guitar and I've been a bit lost, just not knowing what to do. There was this one thing I was trying to learn and I spent two hours huddled over my guitar in a really awkward position. I love playing and I've posted a few tutorial videos online. I'll obsess over getting a particular guitar for ages then, when I finally get it, it's like, 'Yep, cool,' and it's onto the next one."

"I'M THE  
ANNOYING VEGAN  
IN THE GROUP!"



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**BRIT METAL CHAMPS SLAUGHTER AT BIGGEST-EVER HEADLINE SHOW**

WORDS: TOMAS DOYLE PHOTOS: IAN COLLINS

**"IT'S NOT** very cool for a metal singer to cry, is it?" sniffs Sam Carter to 3,000 people. Welcome to Architects' glorious victory. Exactly one year since Architects headlined Camden Town's KOKO for what was, at that point, their biggest-ever headline show. Twelve months later, at the opposite end of the same road, they are lining up to level a venue twice that size. In the interim they've been awarded Kerrang!'s Album Of 2014, graced our cover and, most importantly, reclaimed their standing as one of modern British metal's brightest lights. It's all a bit much for Sam Carter. But then, this is the night of Architects' life. We're all allowed to get a little emotional.

As a warm-up, feral Canadian hardcore upstarts Counterparts kick things into gear, before blessthefall storm into a set of slick heaviness, with singer Beau Bokan launching himself audience-ward like a man addicted to the pit. But it's Every Time I Die, tonight on the sort of form you should call 'scary' or 'dangerous', who truly start to get shit kicked. There's puke from guitarist Jordan Buckley, ripped shirts, and a serious hurricane of enormous riffs that should probably require a hard hat.

But then Architects arrive. Opening with a preposterous one-two combo of Broken Cross and The Devil Is Near, their blistering technical skill and terrifying confidence is practically fit to strip the paint from The Roundhouse's walls from the very first second.

Despite his wet eyes, for all the moist-eyed sentiment Sam Carter's iron lungs never show any signs of cracking beneath the old venue's colossal rafters – if there's a finer metal vocalist in the UK, then we've yet to hear them. And while the band themselves are playing the gig of a lifetime, it's the crowd who make tonight that extra bit special. The collective bellowing of Follow The Water's titanic chorus, a carnal screech of defiance

during These Colours Don't Run, the absolute pandemonium on the floor, it's like this is as big a deal for them as Sam Carter.

There are moments this evening when the electricity in the room borders on the insane, but Architects remain totally in control of what's going on. It's chaos of the most precise, laser-guided variety imaginable.

As proceedings finally draw to a devastating close with the sonic middle-finger of Gravedigger, the band collapse into each other's arms, palpably exhausted and, seemingly, a little overwhelmed. After all, Architects have been on a remarkable journey to get here. But the very best thing about tonight is that it feels not like the end of a year's work, but the start of a new, very special chapter in this band's already stunning tale.

You'll see something special when you put your eyes back in, Sam



One man just couldn't wait to get backstage for the loo



Sam Carter:  
Musical Statues  
gold medallist

## 5 MINUTES WITH...

### SAM CARTER

(ARCHITECTS, VOCALS)

**YOU JUST PLAYED THE BIGGEST HEADLINE SHOW OF YOUR CAREER. TRY TO SUM THAT UP FOR US...**

"It was absolutely idiotic, wasn't it? I mean, it was the most idiotic thing I've ever done in my life. I had an incredible time, and the best thing was it didn't fly past like some shows can. It was amazing. I'm so grateful to everyone who made this happen for us."

**WHEN YOU WERE A KID, DID YOU EVER THINK YOU'D BE PLAYING IN FRONT OF 3,000 PEOPLE?**

"No, but I would sit in my room listening to records and headbang until my neck hurt! My mum would always have a go at me about that! You never expect to go from that to being here, though; it's pretty surreal, to be honest."

**AND NOW FOR A BIT OF A REST?**

"Yeah, we've got a few days off now, this is the last date of a tour which went all 'round Europe. It'll be good to get home and watch a bit of the football!"

Careful of your  
arm on that  
lightsaber, bro

Local lion reports  
missing mane

Blessthefaaaaaaaaaaaaaaaaaaalllll

If you're going to go  
Incredible Hulk, bring  
a spare shirt, mate

That's the last  
time we put sugar  
in ETID's tea



# ROYAL BLOOD

02 ACADEMY BRIXTON, LONDON. 20.03.15

KKKK

## BRITAIN'S BRIGHTEST BRING BIG, BAD RIFFS TO BRIXTON

WORDS: TOM SHEPHERD PHOTOS: ANDREW TIMMS

**WHEN ROYAL** Blood wandered up onstage to retrieve the Brit Award for Best British Group from Led Zeppelin legend and super-fan Jimmy Page last month, frontman Mike Kerr's sub-20-second speech was a characteristically dry and self-deprecating moment. "This is a huge surprise for us. It's probably more of a surprise for people here, as you probably don't know who we are," he told the room. But tonight, as their self-titled debut slithers past the million-sales mark and a sold-out Brixton heaves at their biggest headline show to date – with Jimmy himself on the balcony – it seems Mike might have some words to eat.

Not that the singer's worrying about that as he builds up the distorted intro to opener Hole. It sounds immense, and when they hit their Grand Canyon-esque groove, there's no escaping it. True, the pair have to use a few B-sides to shore up their hourlong set (a reminder that it's their solitary 10-track debut that's got them here; the band only a couple of years old), but tonight these young songs already stomp around like Led Zeppelin giants. Voices strain while trying to keep within reach of Mike's sleek vocals during Careless, while the pull-the-string-and-watch-it-go climax to Figure It Out causes a dance frenzy.

"We used to play these songs in a spare room that had a washing machine in it," quips Mike, attempting to put a lid on the awe of the occasion, and the set does retain the spirit of one big jamming session. He and drummer Ben Thatcher cheer each other during song breaks, and Mike takes every opportunity when hammering out those calorific riffs on his bass to join Ben Thatcher – elevated on the other side of the stage – quelling any concerns the two-piece might struggle to fill the space.

The casualness drops on moments like closer Out Of The Black's now-household opening beats. The Zeppelin-ish, extended edition of that song is a genuine spectacle, and one that warrants the numbers growing further. Just prepare a better speech for next year, lads.

Royal Blood: Big riffs, small devil horns

Even God put in a surprise appearance

## DANKO JONES

PLUS: THE ADMIRAL SIR CLOUDESLEY SHOVELL

OSLO, LONDON. 18.03.15

KKK

## CANADIAN GUITAR HERO SIZZLES IN LONDON

"THE MUSIC'S gonna stop! So, do you wanna rock?" yells Danko Jones. Duh, this collection of bikers, air-guitar heroes and lovers of rock with a rocket up its arse wouldn't be here otherwise. DJ are, you see, *obsessed* with rock, with a side order of cheese. But first, we get dirty thanks to self-proclaimed "grease bastards" The Admiral Sir Cloudesley Shovell, a band with an entire set comprised of solos so loud the speakers are noticeably shaking. Bonus K! points for bassist Louis Comfort-Wiggett's mutton chops that make Lemmy look like a little girl. In comparison, Danko's verse-chorus-verse catalogue sounds a little thin. What is astonishing about the headliner, though, is the display of facial expressions from the frontman. With his tongue flailing around, it's like his mission of the evening is to rip your face off with screams – but not before he's ingested the microphone. It's bizarre, but the crowd love it. And although things occasionally sound exactly like the song before, it's riff heaven. Sure, the music will stop, but the rock never will for Danko Jones.

HANNAH EWENS

## WEDNESDAY 13

PLUS: RIVAL STATE

RESCUE ROOMS, NOTTINGHAM. 14.03.15

KKKK

## KING OF THE FREAKS GATHERS HIS TROOPS IN NOTTINGHAM

**ENTERING THE** Rescue Rooms is like stepping into another world. Here is where the dark-tressed outsiders gather, the ones with a weighty suspicion about anything mainstream or 'normal'. It's a genuine gathering of freaks. Presiding over them is Wednesday 13 and his motley gang, all ripped leather and tattoos, skin invisible beneath white and black corpse paint. This loud and angry carnival of horror-movie kitsch is exactly the break from reality that's required right now. As good a support band as Rival State are, feisty rock that jolts along at pace, they nevertheless look like they've turned up at the wrong venue. It's the former Murderdolls frontman that makes the rules here, songs from his latest album – among his best to date – performed alongside death-disco stomper Get Your Grave On and the shriekingly mental Hail Ming. While he may never escape the shadow of his former band, few here need reminding just how much great material Wednesday 13 has delivered as a solo act. Tonight he's the tiny god of his own small world.

STEVE BEEBEE

## WHAT DID YOU THINK?

KANE, WOKINGHAM

"It's the second time I've seen them this week!

Tonight was best, though. I think they're bringing a different kind of rock – there's nothing like them around at the moment."



JAMIE, LONDON

"I loved the long intros to the songs. I can't wait for them to release new stuff and then they'll have a longer set. That was the only thing about tonight – it was a bit short!"



CODY, LONDON

"It was incredibly tight. The phrase I would use is 'CD perfect'. What surprised me most was their stage presence – there are only two of them and it's a big stage, but they managed to completely fill it up."







Satchel just couldn't wait 'til the designer had finished making his shirt

## 5 MINUTES WITH...

### MICHAEL STARR

(STEEL PANTHER, VOCALS)

#### HEADLINING WEMBLEY – HOW DOES THAT FEEL, THEN, SIR?

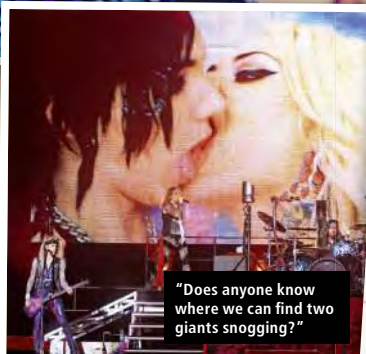
"It feels amazing! Before the show I was so nervous, I was just pacing back and forth. I felt like we were supporting again! Then I realised all these people are here to see us and I was able to calm down have a beer and get ready to rock!"

#### WHAT WOULD YOU SAY TO ALL THE BANDS JEALOUS OF YOU GETTING THIS BIG?

"I really don't think anyone is jealous of us. I think most other bands are stoked for us. Unless they hate heavy metal and having a good time."

#### APPARENTLY YOU ROCKED SO HARD SOMEONE HAD TO GET RUSHED TO THE HOSPITAL TO GIVE BIRTH. HOW DOES THAT WORK?

"That's just what happens when you play to over 752,000 people. Someone is gonna be pregnant. I would imagine the baby just wanted to see the show 'cause it sounded so good! Boy or girl, their name should be Shocker!"



"Does anyone know where we can find two giants snogging?"



"The exits are here, here, here..."



Creme Egg wrappers: Ideal trouser material



Steel Panther couldn't eat french fries without making a proper mess



Visual perspective: weird

## STEEL PANTHER

### PLUS: SKINDRED, THE LOUNGE KITTENS

SSE ARENA WEMBLEY, LONDON. 14.03.15

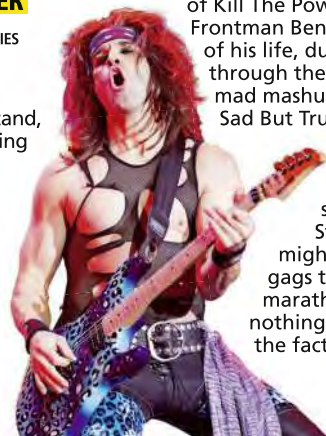
KKKKK

#### BIRTH, FOOL, STEEL PANTHER, DEAF: WEMBLEY GETS A SHOCKER

WORDS: AMIT SHARMA PHOTOS: PAUL HARRIES

**DRUMS THUNDER** in the distance. Guitars roar like dragons. The curtain falls... And there they stand, four glammed-up dwarves rocking out with miniature equipment. Oh, and someone's just been rushed to hospital to give birth. What the fuck is going on, Wembley? Oh, Steel Panther are in you: anything goes.

Before the babies and the dwarves, openers The Lounge Kittens walk out to a curious



yet undecided crowd. It doesn't take long for their triple-harmony renditions of Limp Bizkit and Prodigy tunes to win over the gathering hordes, especially when coloured by tales of backstage debauchery cavorting with the headliners. Thankfully they keep their set short and to the point, avoiding any risk of outstaying their welcome.

Strutting out to The Imperial March, Skindred sound absolutely unstoppable tonight – bending every single body in the room to their will through crushing renditions of Kill The Power, Nobody and Warning. Frontman Benji Webbe is having the time of his life, ducking and weaving his way through their cheeky jams, as well as mad mashups of Metallica's Sad But True and System

Of A Down's Toxicity. In wubby, dubstep style, obviously.

Steel Panther might have more gags than a Jonah Hill marathon, but there's nothing funny about the fact that they're

headlining this legendary shed, three-and-a-bit years after blowing Mötley Crüe offstage as openers here. From the gut-punching hilarity of early classics like Fat Girl (Thar She Blows) to the more recent skullduggery of Gloryhole, and Kanye, their one-minute tribute to Yeezus, Steel Panther are as enjoyable as big, dumb fun gets. By the time Download Festival head honcho Andy Copping gatecrashes the stage to present them silver-disc awards for 60,000-plus sales of debut album Feel The Steel, the cheers are beyond deafening.

The burden of being wonderful, eh?



The Lounge Kittens really weren't careful with their Sharpie



Benji's mime-motorbike in all its glory

KERRANG! 51



# REVIEWS

KKKKK = CLASSIC KKKK = EXCELLENT  
KKK = GOOD KK = AVERAGE K = POOR

**THERE'S A  
STORM KOMING!**



## HALESTORM

**INTO THE WILD LIFE**

(ATLANTIC)

**KKKKK**

**FINALLY A RECORD AS GOOD AS  
LZZY'S LICKS. MEGASTARDOM AWAITS**

**LZZY HALE** has long been a great rockstar. For one thing, she's called Lzzy. Great rockstars aren't called things like Derek or Nigel or Sally or Maureen. They're called things like Lzzy. Her very name basically proclaims, "Vowels aren't rock. HEAR ME ROAR!" That and the fact she's essentially the Amazonian Slash.

That said, great rockstars need great songs. And, as students of rock will note, there's a fine line between an icon and a twat pissing around in leather trousers. With only a handful of exceptions (most notably on breakthrough 2012 second album *The Strange Case Of...* a huge leap forward from the Pennsylvania quartet's 2009 self-titled debut), Lzzy has thus far only had 'good' songs to play with. Album three changes all that. It's like giving your cat your grandma's best wool to play with, not scraps of cardboard. And be in no doubt, this cat is sabre-toothed.

Kicking things off with *Scream*, all machine-gun riffage and staccato percussion, a song desperately in search of a Vin Diesel movie to soundtrack, it's clear from the onset that the quality of songwriting on *Into The Wild Life* is above anything the band have turned their hand to before. Much of this is due to the

record's influences seemingly stretching beyond the realms of the obvious; case in point, *I Am The Fire* recalls mid-'70s Fleetwood Mac – from the yearning, circular, clockwork chorus of *New Modern Love* to the slow-dance rock ballad of *Bad Girls World*, the bruised soul of Stevie Nicks looms large over the lion's share of Halestorm's new compositions – Lzzy's stretched voice containing intrigue and life, like all the most untamed rock lungsmiths do.

Via some fantastic playing from Joe Hottinger (for the riff-o-rama intro to *Apocalyptic*, he should be rewarded with free hot-dogs for life), bassist Josh Smith and, behind the drum kit, Lzzy's brother, Arejay, these are songs that create worlds of adventure for the singer's voice to traverse. Think bar-room brawl, windswept prairie, Sunset Strip dressing room, and so on. Everything on *Into The Wild Life* – even the small quota of songs that could be viewed as perhaps riffing by numbers; *Sick Individual*, *Amen*, that's it really – could be described as evocative. There is no higher compliment. These are songs of texture and tone; nothing is background noise. Everything is colour and noise and raw emotion. Yes, this is a polished record – Halestorm are a band

who will need American radio to fall at their feet for them to achieve their true potential – but below the multi-tracking and sonic gloss, this is rock'n'roll at its most savage and most wounded form.

No example of this is better than the record's standout song, *Dear Daughter*, which appears to be a song written by the world-wise Lzzy to the younger, fledgling Lzzy, or Elizabeth, as she was known then. Some *Quantum Leap* shit, yes, but also a truly heart-wrenching centrepiece to a record hardly short of feels. Stark, stabbed through the chest with the minor chord, backed by angelic choral parts, Lzzy's searing vocal embarking on an odyssey of 'love, hope, pain, fear', it's sort of like a feminist November Rain, and a remarkable piece of songwriting.

It's often been the obvious star power of Lzzy that's been hailed as the element that's lifted Halestorm out of the classic rock pack. Well yes, it remains so. But now it's also without question that she and her band possess a genuinely great record amongst their arsenal.

**DOWNLOAD:** *New Modern Love*, *Scream*, *Dear Daughter*.

**FOR FANS OF:** The Runaways, Aerosmith, Bon Jovi.  
**JAMES MCMAHON**





## THE INSIDER TALES FROM THE STUDIO...

**LZZY HALE**  
(VOCALS/GUITAR)

**SO, LZZY, WHAT DOES INTO THE WILD LIFE REFER TO?**  
"The best way to put it is that we've been having a great time in this band over the past couple of years. We've seen things and been to places that we never thought we would. It's like being on some kind of crazy safari, and we've taken advantage of that. Trouble has become a very good friend of ours, and for the first time in our lives we've been letting the chaos happen. I have no idea how my shoes end up filled with Bloody Mary on a Tuesday night, but these sorts of things do happen!"

**SHOE COCKTAILS ASIDE, DO YOU THINK THIS IS A MORE MATURE ALBUM?**



"It's certainly a more diverse record, and we've pushed ourselves more than ever before. We have a shaky grasp of the passage of time in this band. We're out for weeks at a time and I don't think you experience change and progression in quite the same way as if you were living a more 'normal' life."

**DID YOU FEEL ANY PRESSURE THIS TIME?**

"Not really. It felt as if we put blinders on to the outside world. Everybody left us alone, it was like we went to summer camp and came out with a record!"

INTERVIEW: PAUL TRAVERS



## HOLLYWOOD UNDEAD

**DAY OF THE DEAD**  
(POLYDOR)

**KK**

### RAP-METALLERS START TO SMELL ROTTEN

**RAP ROCK** wasn't always a bone-headed kid cousin. Faith No More forced it to the cutting edge. Rage Against The Machine commandeered it with revolutionary purpose. Linkin Park and Limp Bizkit momentarily made it the genre that ruled the world. All of which makes Hollywood Undead's electro-



pumped version of the concept harder to swallow. Unlike previous albums that occasionally managed to nail the dancefloor-thumping, brain-free abandon that makes Limp Bizkit such a laugh, here they're about as good as the hangover from the night before. Sure, there's an admirable audacity to the near-farcical, popstastic bombast and (hopefully) tongue-in-cheek

sleaze of tracks like War Child and Guzzle, Guzzle, and occasionally this fourth LP does veer into territory so bad it's good. More often than not, though, it's just bad. Perhaps the time has finally come to bury Hollywood Undead.

**DOWNLOAD:** Usual Suspects, War Child.  
**FOR FANS OF:** Linkin Park, Limp Bizkit, brokeNCYDE.

**SAM LAW**



## BRIGADES

**OUR LIVES UNFOLD**  
(PURE NOISE)

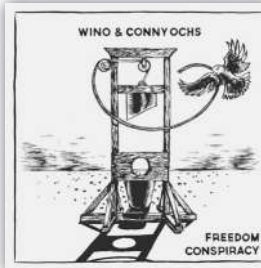
**KKK**

**SOUTH CAROLINA POP-PUNKS DIAL THINGS DOWN**

**WHILE BRIGADES'** approach to recreating the same sort of positive, shiny pop-punk as Such Gold and Handguns doesn't see them at risk of joining Mensa any time soon, this new four-track EP shows them in a new light. Shifting to an acoustic set-up throughout Our Lives Unfold, they start by reincarnating older tracks The Writing On The Wall and Small Time Crooks, and both gain a steadier footing thanks to their simpler deconstructions. Nasal vocal clichés can annoyingly be found on the two new tracks – Bruiser and Under My Skin – but the songwriting, again, shows fresh maturity. Let's hope this new-found disposition sticks for Brigades' next full-length.

**DOWNLOAD:** Small Time Crooks, The Writing On The Wall.  
**FOR FANS OF:** Aaron West And The Roaring Twenties, Such Gold.

**TOM SHEPHERD**



## WINO & CONNY OCHS

**FREEDOM CONSPIRACY**  
(EXILE ON MAINSTREAM)

**KKKK**

**COUNTRY SOUNDS FROM DOOM'S ELDER STATESMAN**

**THE REPUTATION** of Scott 'Wino' Weinrich is built on his work with Saint Vitus and a clutch of other essential doom bands (ask Dave Grohl for some pointers, he likes all of 'em). But if this survivor is best known for his heavy side, recent years have seen him concentrating on, well, his other heavy side. The acoustic one. Yeah... This second collaboration with German singer/songwriter Conny Ochs may be country-tinged, but it doesn't stint on the defiant melancholy that will be familiar to Wino devotees: Crystal Madonna is an unstintingly honest anti-hymn to addiction, while the haunting opener, Drain, immediately establishes this album as the equal of Wino's more metallic work.

**DOWNLOAD:** Drain.  
**FOR FANS OF:** Johnny Cash, Alice In Chains.

**OLLY THOMAS**



## FALLING WITH STYLE

**LOST AND FOUND**  
(THE AVALANCHE CO)

**KKK**

**BIG NOSTALGIA FROM WELSH POST-HARDCORERS**

**HEAVY HOOKS**, melodic riffs and clean vocals, sprinkled with post-hardcore screams. It's all the usual stuff, with some expected extras, which make Falling With Style's debut EP a record constructed more by influences than fresh ideas. Hailing from South Wales, the five-piece roam land previously ruled by their contemporaries – opener Half Measures throws back to genre heroes Funeral For A Friend, while Paper Thin suggests a desire to fill the black hole left by The Blackout. Thankfully, when the heavier bits of Deathbeds come screaming out of your speakers with an unexpected ferocity, it shows that Falling With Style do have a few ideas of their own. Just use them more, boys!

**DOWNLOAD:** Half Measures.  
**FOR FANS OF:** Thrive, Funeral For A Friend.

**JESSICA BRIDGEMAN**





## THE 10 NEW ROCK TRACKS MELTING OUR EARS!

**1 NEVER TURN BACK WE ARE HARLOT**  
Argh! We can't wait 'til WAH sleaze into Download. ARGH!

**2 GETAWAY MALLORY KNOX**  
They'll never get away with being this catchy. Oh...



**3 OUT OF THE GRAVE SIGH**  
"Japanese black metal, Matt Heafy, AND A SAXOPHONE! Total bonkers-ness."  
**NICK RUSKELL, ASSOCIATE EDITOR**

**4 COMING FOR YOU THE OFFSPRING**  
CLOWN VIDEO! It's scary and weird as hell. CLOWNS!

**5 ALL WE'VE EVER KNOWN LIGHT YOU UP**  
All the sun of California. From just outside Birmingham.



**6 NOVEMBER SLEEPING WITH SIRENS**  
"A song is for life, not just for November. This one brings the feels all year round."  
**JENNYFER J. WALKER, NEW MUSIC EDITOR**

**7 OPEN FIRE THE DARKNESS**  
Not about battle, but about warming your house.

**8 SWING THE NOOSE 36 CRAZYFISTS**  
Not advisable at gigs. Massive riffs, mind.



**9 SOL INVICTUS FAITH NO MORE**  
"A recent scientific study from Harvard confirmed this song is comprised of 100 per cent awesome."  
**GEORGE GARNER, DEPUTY EDITOR**

**10 CURB CRUSHER KILLER BE KILLED**  
As heavy as you expect Dillinger-Mastodon-Soulfly to be.



### GRANT NICHOLAS

**BLACK CLOUDS**  
(POPPING CANDY)

**KKKK**

**FEEDER FRONTMAN PROVES GRACEFUL ON SOLO RELEASE**

**IN A** just and fair world, the songwriting of Grant Nicholas would get the credit its quiet sophistication and attention to nuance deserves. That it fails to do so is not something that need detain us here. Wistful without being either wishy or washy, inventive without being obscure, from songs such as the deliberately off-kilter title track to the poignancy and yearning of Reminisce, Black Clouds is the work of an expert craftsman, one who can shift shapes as easily as he changes keys. A quiet yet commanding triumph from one of Britain's finest songsmiths.

**DOWNLOAD:** Half Measures.  
**FOR FANS OF:** Frank Turner, Feeder, Deaf Havana.

**IAN WINWOOD**



### THE SKINTS

**FM**  
(EASYPART)

**KK**

**LONDON PUNKS LEAVE ROCK BEHIND ON THIRD ALBUM**

**PUNK HAS** often enjoyed a close relationship with reggae, the original movements voicing protests that had much in common. It's within this domain that The Skints lie, though their self-described 'East London Reggae' lies firmly on the punk peripheries. This album sees them disengaging from rock's straggly edges, working with dub luminaries like Horsehead, and '80s reggae legend Tippa Irie. There's a taste of summer on the feel-good Come To You, but guitar parts are virtually absent. Punk's not dead? Sadly, for The Skints, it's not twitched for ages.

**DOWNLOAD:** This Town.  
**FOR FANS OF:** The King Blues, Sonic Boom Six.

**STEVE BEEBEE**



**PALM READER**  
**BESIDE THE ONES WE LOVE**  
(IN AT THE DEEP END)

**KKKK**

**UK NOISE ADDICTS SPEW THEIR TWITCHY, TECHY DISDAIN ALL OVER YOU**

**LURCHING, SPITTING,** kicking and snapping – nope, it's not the scary bloke at the local on a Friday night, but the sounds of Palm Reader. While the UK metal crew offer a preferable alternative to the aforementioned drunken nutcase, they're not a whole lot less threatening. Their visceral, jittery attack is punctuated with elements of post-metal and sneering punk, offering little in the way of sanctuary. The staccato percussive insanity unleashed on Stone's Blood plays thrillingly against the Gallows-esque stomp of



### ANATHEMA

**FINE DAYS: 1999 – 2004**  
(MUSIC FOR NATIONS)

**KKKK**

**SCOUSE PROGGRERS' FINEST MOMENTS GET REISSUED**



**THE FIRST** in a series of reissues celebrating the legacy of revived UK label Music For Nations, this triple reissue captures Anathema's magical transition from their doom-metal roots to more progressive meditations. Listened together, you hear the band's transcendence towards becoming the cultish, Radiohead-esque band we know and love today, godlike in their ability to make you weep in an all-consuming, emotional wash of wistful reverie. Songs like Deep and Pitiless from 1999's Judgement are still evocative of darker beginnings, but by the time Anathema began tinkering with the brooding post-rock heard on seventh album A Natural Disaster, their heart-tugging philosophies truly knew no bounds.

**DOWNLOAD:** A Natural Disaster.  
**FOR FANS OF:** Pink Floyd, Opeth.

**AMIT SHARMA**



### PRONG

**SONGS FROM THE BLACK HOLE**  
(STEAMHAMMER/SVP)

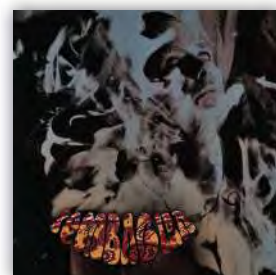
**KKK**

**UNUSUAL COVERS ALBUM FROM NY METAL VETERANS**

**THE SCOPE** of a band's ambitions can usually be found in the music its members count as their influences. Prong were never exactly going to be troubling Metallica in the world's stadia, but the way they mash together songs by artists as diverse as Neil Young and English goth-rockers Sisters Of Mercy, to the hardcore fury of Rastafarian legends Bad Brains and (inevitably) Black Flag, into a cohesive whole is still impressive. Sharp and economical to the point of being claustrophobic, Songs From The Black Hole is a capable example of how to breathe new life into other people's music.

**DOWNLOAD:** The Bars.  
**FOR FANS OF:** Corrosion Of Conformity, Danzig.

**IAN WINWOOD**



### POMBAGIRA

**FLESH THRONE PRESS**  
(SVART)

**KKKK**

**TWO DISCS OF AURAL QUICKSAND TO SINK INTO**

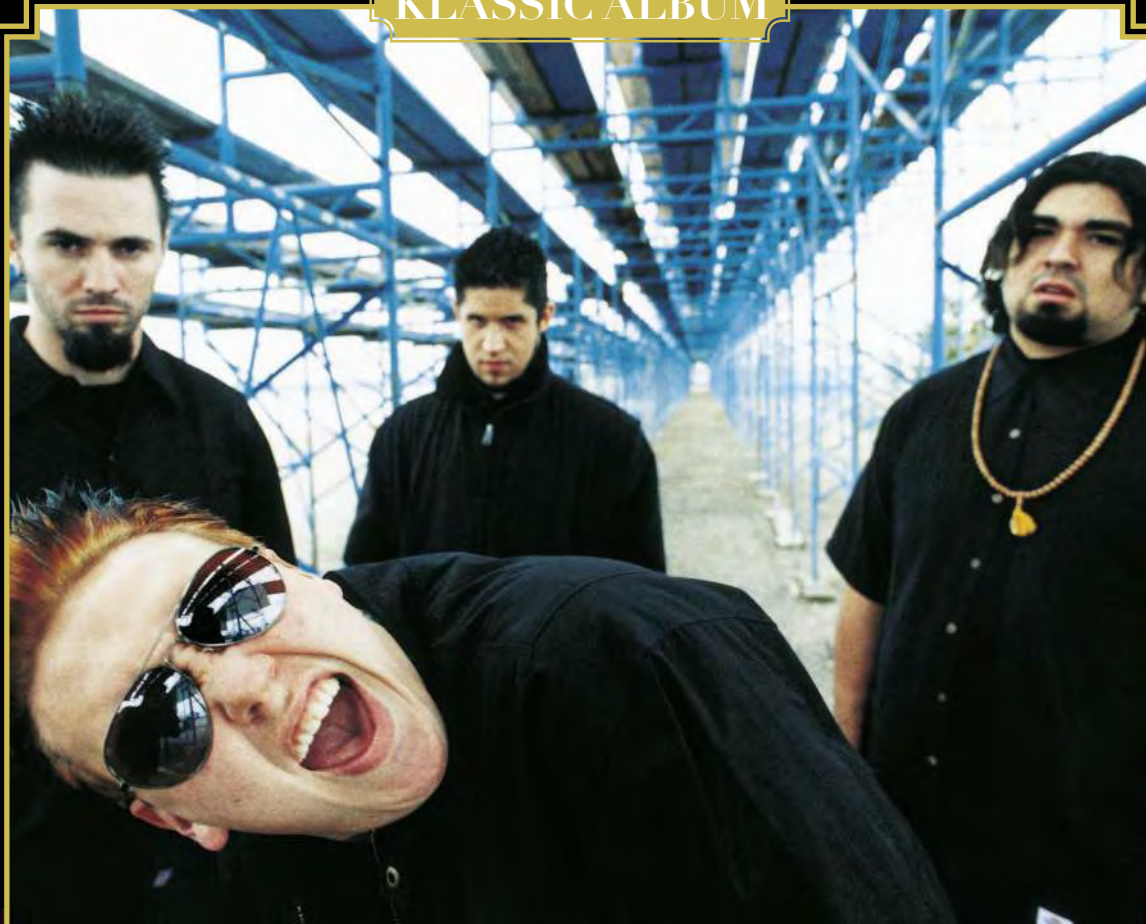
**WELCOME TO** the shadowland. Where dusk is eternal, mist never lifts and Pombagira orchestrate all. Infusing avant-garde doom with a morbid, swampy psychedelia that's more Jonestown than Woodstock, they summon 13 tracks of sludgily intoxicating excellence. There's I Curse I Pray's black-hole gravity, the oppressive ambience of Blessed Are The Dead, and the trippily excellent Cold Descent – all filled with haunted jazz and hypnotic unease. At 80 minutes, it feels like seasons have passed by the time you get to the end, but once Flesh Throne Press has you in its grip, there'll be no rush to break loose again.

**DOWNLOAD:** The Way.  
**FOR FANS OF:** Electric Wizard, Sleep, High On Fire.

**SAM LAW**



## KLASSIC ALBUM



Stacks, the titanic lode of Sing Out, Survivor crushing everything in its path while Black Hand pitches shimmering beauty against frantic clawing. That they manage to sweep the preceding nine killer tracks into the shade with epic closer Unabridged is a quite ridiculous achievement, its gigantic form blending grace and agitation, desperation, hope and loss, and making for one hell of a climax.

**DOWNLOAD:** Unabridged.  
**FOR FANS OF:** Architects, Cave In, Feed The Rhino.

DAN SLESSOR



### SPEAK LOW IF YOU SPEAK LOVE

EVERYTHING BUT WHAT YOU NEED  
(PURE NOISE)

KKK

STATE CHAMPS BASSIST  
SHOWS HIS SOFTER SIDE

THE 'POP-PUNK' band member's side-project is fast becoming a genre in its own right – and a fine one at that. Treading the path of Elder Brother (featuring a member of The Story So Far) and Misser (ex-Transit), Speak Low If You Speak Love, the brainchild of State Champs bassist Ryan Graham, plays around with low-key guitar parts and half-awake pop hooks. This debut full-length still possesses the easiness of a State Champs record, but the routes that Ryan takes to get from A to B are more meandering and less obvious than at the day job. It's a worthwhile venture to centre stage, then, just not a great one.

**DOWNLOAD:** Eight Weeks.  
**FOR FANS OF:** State Champs, Frank Turner, The Wonder Years.

TOM SHEPHERD



### PAPA ROACH

#### INFEST

(WARNER BROS, 2000)



**UNTIL INFEST**, Papa Roach had been a DIY band. With no label interest, the California quartet decided to take care of business on their own. They survived by selling their music themselves at gigs. Their major-label debut, however, shot them to the other end of the scale. Emerging in 2000, at the peak of nu-metal mania, Infest's blend of monumental metal riffs, hip-hop beats and frontman Jacoby Shaddix's none-more-pained lyrics proved irresistible. And with MTV pretty much gluing the video for floor-filler Last Resort – the closest thing you'll find to a nu-metal

national anthem – to TV screens across the world, it wasn't long before Papa Roach exploded. Infest went on to sell more than seven million copies and, with the band celebrating its 15th anniversary by playing it live, what better time to revisit the album that saw P-Roach infest the planet?

#### WHAT DO YOU REMEMBER ABOUT RECORDING INFEST?

**JACOBY SHADDIX (VOCALS):** "It was wild as fuck! We were kids counting our dollars to pay our rent, and then we got to record at the best studio in Los Angeles [NRG Studios], live right down the street from it, order out whatever food we wanted – we were just living it up!"

#### DID YOU THINK IT WAS GOING TO BE A MASSIVE SELLER?

"No. We had no expectations because our track record as a band was, we kept getting turned down

at every corner. We were like, 'We'll go out on the road and sell 100,000 records, maybe 200,000, and then we'll do it again and keep building this thing.'"

#### WHAT'S YOUR FAVOURITE SONG ON INFEST?

"Last Resort is a banger. At any festival, in any country, at any time of day, when we drop that track, the fucking place explodes every time. But for me, it's Between Angels And Insects. I've always been on that spiritual journey, trying to find what life means and where I tap into that higher power. I really got into Buddhism and Taoism, took some of those ideals and put it into the music with that song."

#### HOW DO YOU FEEL ABOUT THE ALBUM, LOOKING BACK 15 YEARS LATER?

"I definitely think it stands up. We've been relearning the songs and it's been challenging, like, 'Fuck, there's a lot of parts to each song!' But it's fun. We've run into younger bands like Of Mice & Men and Bring Me The Horizon that were Papa Roach fans back in those days when this record dropped. To know that this music has been part of the musical landscape they were inspired by is really cool."

#### HEAR IT IN FULL!

KERRANG! RADIO PLAY THE WHOLE ALBUM AT 10PM, APRIL 2!

“I’VE ALWAYS BEEN ON A SPIRITUAL JOURNEY”  
JACOBY SHADDIX



# GIGS

## LET'S GO EFFING FUENTAL

### PIERCE THE VEIL

**LAST WEEK'S K! COVER STARS PREPARE FOR THE TOUR OF THE YEAR**

**YO, VIC! HAVE YOU PLANNED ANYTHING EXCITING FOR THE UK?**  
VIC FUENTES (VOCALS/GUITAR): "Every time we come back to the UK, we try to do something unique. We stepped up our production and we're playing some songs that we've never performed live in the UK! This will also be the first time we've ever performed our song King For A Day with our friend Kellin Quinn from Sleeping With Sirens in the UK! So, our fans are finally going to see it live."

**TALKING OF SWS, DO YOU GUYS GET UP TO MUCH TROUBLE ON THE ROAD?**  
"If there's one thing I've learned about touring with SWS, it's that they love to have a good time, all the time. They are not the kind of dudes that you see backstage on their laptops or hiding out on their bus. They are always looking to make the most of things. We all headed to the GVARbar in Richmond, Virginia, recently on this last tour and bought these morbid Tiki drinks. They were these disgusting concoctions of everything."

**APART FROM DRINKING GVAR COCKTAILS, DO YOU HAVE ANY RITUALS BEFORE HITTING THE STAGE?**  
"We kick everyone out of the dressing room about an hour before we play, and then we listen to our favourite bands to get pumped up. It helps us loosen up and forget that there are thousands of people out there!"

### WITH: SLEEPING WITH SIRENS, ISSUES

**DATES:** Manchester Academy  
April 2, O2 Academy Leeds 3, O2  
Academy Newcastle 6, Nottingham  
Rock City 7, O2 Academy  
Birmingham 8, London Kentish  
Town Forum 10 – 11.

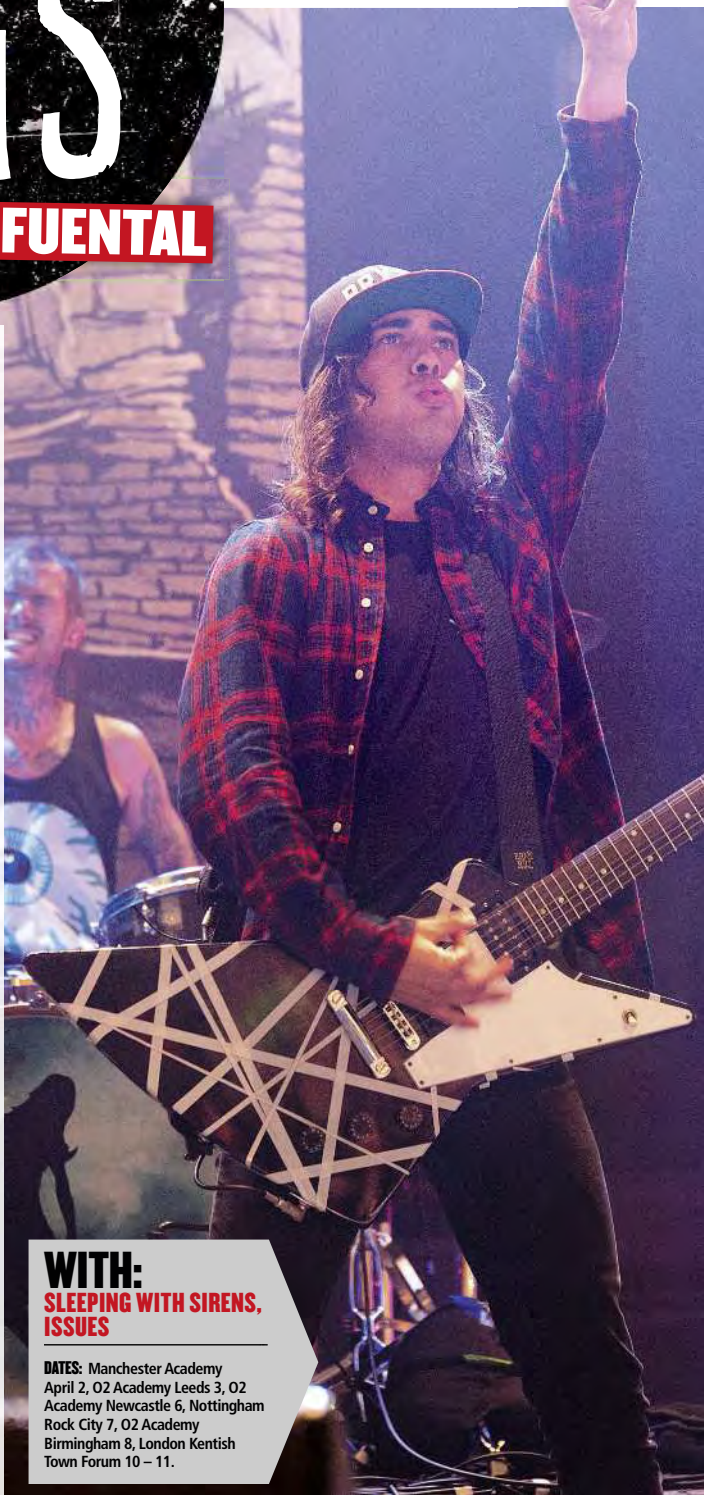


PHOTO: PAUL HARRIES

TICKETS AND INFO FOR ALL THESE GIGS  
ARE AVAILABLE FROM:

**ALoud.COM**  
buy your tickets from [www.aloud.com](http://www.aloud.com)

**KERRANG! DAY**  
**APRIL 1**



STOKE: Young Guns

**BELFAST** A PLACE TO BURY STRANGERS (Voodoo)  
**CAMBRIDGE** PHOENIX CALLING (Portland Arms)  
**LEEDS** OOZING WOUND, GHOLD (Key Club)  
**LONDON** AWOLNATION (Electric Ballroom, Camden)  
**LONDON** PERIPHERY (O2 Academy Islington)  
**LONDON** RIVAL SONS, THE LONDON SOULS (London  
Roundhouse, Camden)  
**LONDON** THERAPY? (Scala, King's Cross)  
**MANCHESTER** HIDDEN IN PLAIN VIEW, WILLIAM  
BECKETT, ALVAREZ KINGS (Sound Control)  
**NORWICH** THE SUBWAYS, DUNE RATS (Waterfront)  
**SHEFFIELD** ZOAX (Corporation)  
**STOKE** YOUNG GUNS, BLITZ KIDS (Sugarmill)  
**SWANSEA** SAMOANS (Sin City)

**THURSDAY**  
**APRIL 2**



LONDON: The Subways

**BRIGHTON** YOUNG GUNS, BLITZ KIDS (Haunt)  
**CHESTER** ZOAX (Compass)  
**EDINBURGH** REEF (Liquid Rooms)  
**EXETER** OOZING WOUND, GHOLD (Exchange)  
**GLASGOW** A PLACE TO BURY STRANGERS (King Tut's)

### RIVAL SONS

These blues-rockers really don't understand the concept of giving less than 100 per cent when they take the stage. And, as vocalist Jay Buchanan explains, that has consequences...



#### THROAT, YOU WILL DO AS I SAY!

"People are always saying, 'Jay, you've got to pace yourself, don't give too much,' but when I'm up onstage there's a kill-or-be-killed mentality! You have to go all the way or it's not going to work, and there are times when my voice literally hurts as I'm singing. Yeah, there are days I wake up sounding like Grandpa Simpson."

#### TAKING A LICKING, AS YOU KEEP THE SHOW TICKING...

"In Paris, at one show I whipped my head around in a frenzy – and, at the

exact same time, our old bass player was swinging his headstock towards me and he totally rang my bell! I thought I was going down after that, and there was a lot of blood, but I kept going. I do live in fear of falling off a really high festival stage!"

#### TAKE THAT, MICROPHONE!

"I treat my gear really well, but I tend to destroy diaphragms on microphones just through singing – which you don't want to do! It's not like being in a punk band, where the lead singer shoves the microphone in

his ass. I treat my microphones well. We don't really go in for prepubescent theatrics, throwing our instruments around and doing backflips to distract from the fact our playing isn't getting us enough attention."

### SUPPORT: THE LONDON SOULS

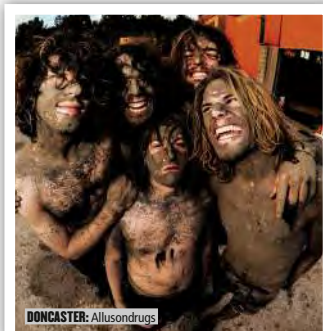
**DATES:** London Camden Roundhouse  
April 1, Nottingham Rock City 3, O2  
Guildhall Southampton 4.



**HULL** ALLUSONDRUGS (Fruit)  
**LEEDS** HIDDEN IN PLAIN VIEW, WILLIAM BECKETT, ALVAREZ KINGS (Key Club)  
**LONDON** THE SUBWAYS, DUNE RATS, KILL IT KID, PURPLE (O2 Shepherd's Bush Empire)  
**LONDON** MOONSPELL (Underworld, Camden)  
**MANCHESTER** SLEEPING WITH SIRENS, PIERCE THE VEIL, ISSUES (Academy)  
**MANCHESTER** SAMOANS (Sound Control)  
**NOTTINGHAM** OF MICE & MEN, THE AMITY AFFLICTION, VOLUMES (Rock City)

## FRIDAY

APRIL 3



DONCASTER: Allusondrugs

**ABERDEEN** SAMOANS (Downstairs)  
**ABERDEEN** REEF (Garage)  
**BIRMINGHAM** OF MICE & MEN, THE AMITY AFFLICTION, VOLUMES (O2 Academy Birmingham)  
**CARLISLE** ZOAX (Brickyard)  
**CHESTERFIELD** DECADE, MILK TEETH, BOSTON MANOR, TRASH BOAT, BRAWLERS, MAYCOMB, THE GOSPEL YOUTH, WEATHERSTATE (Skinfest @ DCAS)  
**DONCASTER** ALLUSONDRUGS (Diamond Live 3)  
**LEEDS** A PLACE TO BURY STRANGERS (Belgrave Music Hall & Canteen)  
**LEEDS** SLEEPING WITH SIRENS, PIERCE THE VEIL, ISSUES (O2 Academy Leeds)  
**NOTTINGHAM** HIDDEN IN PLAIN VIEW, WILLIAM BECKETT, ALVAREZ KINGS (Bodega)  
**NOTTINGHAM** RIVAL SONS, THE LONDON SOULS (Rock City)  
**WORTHING** COLLISIONS (Bar 42)

## SATURDAY

APRIL 4

**BRIGHTON** COLLISIONS (Green Door Store)  
**BRISTOL** HIDDEN IN PLAIN VIEW, WILLIAM BECKETT, ALVAREZ KINGS (Thekla)  
**CHESTERFIELD** ASTROID BOYS (Skinfest @ DCAS)  
**INVERNESS** REEF (Iron Works)  
**LEEDS** JON GOMM (Brudenell Social Club)  
**LEEDS** YOUNG GUNS, BLITZ KIDS (Key Club)  
**LONDON** OOZING WOUND, GHOLD (Black Heart, Camden)  
**LONDON** ASPHYX, DEATH PENALTY, DRACONIAN, FORGOTTEN TOMB, ISOLE, OCTOBER TIDE, SERPENT VENOM, WITHSORROW, FUNERALIUM, SERPENT VENOM, DEATH PENALTY, KHOST, UNCOFFINED, CRYPT LURKER, POMBAGIRA (Doom Over London V @ Dome, Tuffnell Park)  
**LONDON** SAMOANS (Upstairs @ Garage, Highbury)  
**MANCHESTER** OF MICE & MEN, THE AMITY AFFLICTION, VOLUMES (Academy)  
**MANCHESTER** OBEY THE BRAVE, MALEVOLENCE, NAPOLEON, KUBLAI KHAN (Academy 3)  
**NEWCASTLE** ZOAX (Head Of Steam)  
**SOUTHAMPTON** RIVAL SONS (O2 Guildhall Southampton)  
**STOCKTON** ALLUSONDRUGS (Stockton Calling Fest)

## SUNDAY

APRIL 5

**BOURNEMOUTH** COLLISIONS (Anvil)  
**CARDIFF** HOGSLAYER (The Moon)  
**CHESTERFIELD** DESOLATED, INGESTED, ACRANIA, COLD HARD TRUTH, CHAMBER OF MALICE, SENTENCED, BRAWL BETWEEN ENEMIES, ROUGH JUSTICE (Skinfest @ DCAS)  
**EDINBURGH** YOUNG GUNS, BLITZ KIDS (Electric Circus)  
**LONDON** UNDER THE INFLUENCE, FOREVER ENDS TODAY, A HIGHER DEMISE, TEEF (New Cross Inn)  
**LONDON** MEDUSA, LESE MAJESTE, ECHO BOOM

**GENERATION** (Zigfrid Von Underbelly)  
**MANCHESTER** A PLACE TO BURY STRANGERS (Sound Control)  
**MILTON KEYNES** OOZING WOUND, GHOLD (Craufurd Arms)  
**NEWCASTLE** REEF (Riverside)  
**SOUTHAMPTON** OBEY THE BRAVE, MALEVOLENCE, NAPOLEON, KUBLAI KHAN (Joiners)  
**WAKEFIELD** ALLUSONDRUGS (Warehouse 23)

## MONDAY

APRIL 6

**CARDIFF** OBEY THE BRAVE, MALEVOLENCE, NAPOLEON, KUBLAI KHAN (Clwb Ifor Bach)  
**LIVERPOOL** YOUNG GUNS, BLITZ KIDS (Arts Club Loft)  
**NEWCASTLE** SLEEPING WITH SIRENS, PIERCE THE VEIL, ISSUES (O2 Academy Newcastle)  
**NOTTINGHAM** A PLACE TO BURY STRANGERS (Bodega)  
**PLYMOUTH** COLLISIONS (Tiki Bar)  
**SHEFFIELD** SAMOANS (Corporation)  
**STOKE** ZOAX (Underground)

## TUESDAY

APRIL 7



BIRMINGHAM: ZOAX

**BIRMINGHAM** A PLACE TO BURY STRANGERS (Hare & Hounds)  
**BIRMINGHAM** ZOAX (Ooblock)  
**GLASGOW** ALLUSONDRUGS (Audio)

# LOCAL HEROES

SHINING THE SPOTLIGHT ON THE UK'S UNSIGNED TALENT!

## THIS WEEK!



STANDING LIKE STATUES

**FROM:** Cambridgeshire, UK.  
**WE ARE:** Jamie (vocals), Beth (bass/vocals/screams), Nigel (guitar), Meitar (guitar), Will (drums/vocals/screams).  
**FAVOURITE BANDS:** A Day To Remember, Brand New, You Me At Six.  
**WE SOUND LIKE...:** "Something old, something new, something borrowed, something... blew the speakers? Loud yet warm tones, with melodic and punchy riffs, with three-part male and female vocal harmonies."  
**PEOPLE SHOULD CHECK US OUT 'CAUSE...:** "We're putting a new stamp on what is known as punk. We believe you won't hear anything else like us, and hopefully you'll wanna leave a show with a CD in hand"  
**CATCH US AT:** Norwich Epic Studios April 4, Cambridge Portland Arms 5, Cambridge Junction 18, Cambridge BOTB 30, Welwyn Garden City May 30.  
**MORE INFO AT:** Facebook.com/standinglikestatuesuk

ARE YOU AND YOUR BANDMATES LOCAL HEROES? IF SO, WE WANT TO HEAR FROM YOU! EMAIL YOUR ANSWERS TO THE QUESTIONS ABOVE TO [GIGS@KERRANG.COM](mailto:gigs@kerrang.com). AND DON'T FORGET TO ATTACH A PHOTO OF YOUR BAND. SIMPLY PUT 'LOCAL HEROES' AND YOUR BAND NAME IN THE SUBJECT HEADER AND YOU COULD BE APPEARING IN THIS VERY SLOT VERY SOON...

**LONDON** SAMOANS (Old Blue Last, Shoreditch)  
**LONDON** ASTRAKAN, MAN FROM URANUS (Ryan's Bar, Stoke Newington)  
**MANCHESTER** SATYRICON (Sound Control)  
**NOTTINGHAM** SLEEPING WITH SIRENS, PIERCE THE VEIL, ISSUES (Rock City)  
**SHEFFIELD** OBEY THE BRAVE, MALEVOLENCE, NAPOLEON, KUBLAI KHAN (Corporation)  
**SOUTHAMPTON** COLLISIONS (Joiners)

For free inclusion, e-mail your gig/festival details to: [gigs@kerrang.com](mailto:gigs@kerrang.com)  
 Please include: 1. DATE 2. CITY 3. VENUE  
 4. BAND (+band genre) 5. SUPPORT BANDS or FESTIVAL INFO. No attachments!  
 Note: If any of these details are missing, listing will not be included.  
 Deadline is 15 days previous to Kerrang! issue dates.



## GO SEE! OF MICE & MEN

**SUPPORT:** THE AMITY AFFLICTION, VOLUMES.

**TOUR DATES:** NOTTINGHAM ROCK CITY APRIL 2, O2 ACADEMY BIRMINGHAM 3, MANCHESTER ACADEMY 4.

Bloody hell, look how grown-up Of Mice & Men are! Gone are the days of vest tops and silly hair. Instead, Austin Carlile's crew have gone all Versace on us, almost as if to say, 'Why yes, we are playing our biggest-ever UK headline tour!' Which they are. And not only will the guys be showing off some of the live tricks they learned supporting Linkin Park last year, they're also packing support from rising Australian metallers The Amity Affliction and U.S. counterparts Volumes. So, need your force restored? This is the tour for you. FYI, the dress code is black tie.





## 200TRES FESTIVAL

**LATEST ADDITIONS: BURY TOMORROW, YOUNG GUNS, DEFEATER, THE SKINTS, FORT HOPE, BOSTON MANOR, SAM RUSSON, THE LION & THE WOLF**

## JUST ANNOUNCED!



WARMING UP FOR HIT THE DECK: Decade

### BAD RELIGION

Manchester Ritz August 3, O2 Academy Leeds 4, Birmingham Institute 5, O2 Academy Bristol 7, London Kentish Town Forum 8. Support: Snuff.

### THE BIRTHDAY MASSACRE

Glasgow Classic Grand April 21, Manchester Academy 22, Whitby Goth Weekend 23, Birmingham Institute 24, London Highbury Garage 25, Bristol Fleece 26.

### BLOODSTOCK

Latest additions: Arnocorps, Reign Of Fury, Metaprisms, Desecration, Red Rum.

### CAMDEN ROCKS

Latest additions: Skindred, Modestep,

The Twang, Gun, Hawk Eyes, Astroid Boys, Those Damn Crows, The Dirty Truth, Todd Dorico.

### DECADE

High Wycombe Bucks SU April 23, Swindon Victoria 27, Chester Live Rooms 28, Leicester Cookie 29, Plymouth Tiki Bar 30. Support: Scouts.

### DEF LEPPARD / WHITESNAKE

Dublin 3Arena December 6, Belfast Odyssey 7, Newcastle Metro Radio Arena 9, Glasgow SSE Hydro 10, Birmingham Genting Arena 12, Nottingham Capital FM Arena 13, Manchester Arena 15, Cardiff Motorpoint Arena 16, London SSE Arena Wembley 18, Sheffield Motorpoint Arena 19. Support: Black Star Riders.

### EVIL SCARECROW

Manchester Satan's Hollow April 9, Dublin Voodoo Lounge 11, Belfast Voodoo 12, Bristol Bierkeller May 27, Exeter Phoenix 28, Bournemouth Sound Circus 29, Wolverhampton Slade Rooms 30.

### HEVY FEST

Latest additions: The Fall Of Troy, Judge, Ignite, A Wilhelm Scream, Teenage Bottle Rocket, Arcane Roots, Crooks, Broken Teeth, Hang The Bastard, Black Peaks, Blood Youth, Trash Boat, Youth Man, Press To Meco.

### HIT THE DECK

Latest additions: The Xcerts, Hacktivist, MC Lars, Brawlers, Black Peaks, Tellison, Oceans Ate Alaska, Oath Breaker, Hundredth, Calabrese, Bad Sign.

### MEAT WAVE

London Lexington May 11, Manchester Castle Hotel 12, Glasgow Bar Bloc 13, Nottingham Chameleon 14, Brighton Great Escape 15.

### NOFX / ALKALINE TRIO

Support added: Lagwagon.

### RETOX

London Birthdays April 7, Manchester Roadhouse 8, Birmingham Sunflower Lounge 9, Leeds Brudenell Social Club 10, Brighton Bleach 11. Support: Warsawwasraw.

### TWIN ATLANTIC

Support added: Lonely The Brave, Eliza And The Bear.

### VERSES YOU

Derby Hairy Dog April 3, Huddersfield Parish 4, Sheffield South Sea 5, Nottingham Doghouse 6, Gateshead Black Bull 7, London Old Blue Last 8, Norwich Owl Sanctuary 10, Ipswich Mcgintys 11.

Tickets for all K! gigs are available from:

**ALoud.COM**  
buy your tickets from [www.aloud.com](http://www.aloud.com)

### 5 SECONDS OF SUMMER

Dublin O2 Arena May 28, Belfast Odyssey Arena 30, Glasgow SSE Hydro June 1, Newcastle Metro Radio Arena 2, Leeds First Direct Arena 3, Birmingham NIA 5 – 6, Cardiff Motorpoint Arena 7, Manchester Phones 4u Arena 9, Liverpool Echo Arena 10, London SSE Arena Wembley 12 – 14.

### ZOOTRES FESTIVAL

Line-up: Deaf Havana, Kerbdog, Pulled Apart By Horses, Arcane Roots, Rob Lynch, Big Sixes, Allusondrugs, Nothing But Thieves, &U&I, Solemn Sun, Milk Teeth. Cheltenham Upcote Farm July 9 – 11.

### AC/DC

Glasgow Hampden Park June 28, Dublin Aviva Stadium July 1, London Wembley Stadium 4.

### ALL TIME LOW

Edinburgh Corn Exchange August 25. Support: Neck Deep.

### AMERICAN NIGHTMARE

London Camden Electric Ballroom April 29.

### ANATHEMA

London O2 Shepherd's Bush Empire April 16.

### AND SO I WATCH YOU FROM AFAR

Glasgow King Tut's April 28, Manchester Gorilla 29, Bristol Marble Factory 30, London Islington Assembly Hall May 1.

### ARCANE ROOTS

Belfast Sub April 22, Sheffield Corporation 24, Edinburgh Mash House 25, Milton Keynes Craufurd Arms 26, Colchester Colchester Arts Centre 28, Brighton Sticky Mike's Frog Bar 29, Cambridge Portland Arms 30, Birmingham Institute Temple May 1, Leeds Live At Leeds Festival 2, York Fibbers 3, Liverpool Arts Club 5, O2 Academy2 Oxford 7, Nottingham Bodega 8, Manchester Deaf Institute 9, Newcastle Think Tank? 10, Glasgow King Tut's 12, Chester Live Rooms 13, Bristol Exchange 14, Tunbridge Wells Forum 15, Norwich Waterfront Studio 17, Exeter Cavern 19, Reading Boverly District 20, Guildford Boileroom 21, London Oslo 22 – 23. Support: Black Peaks, Gallery Circus, Solemn Sun.

### ASITIS

London Secret Venue April 20.

### ASITIS / THIS WILD LIFE

Kingston Fighting Cocks May 9, Southampton Joiners 10, Cardiff Clwb Ifor Bach 11, Reading Boverly District 12, London Highbury Garage 13, Norwich Epic Studios 14, O2 Academy2 Liverpool 16, O2 Academy2 Newcastle 17, Glasgow King Tut's 18, Manchester Sound Control 19, O2 Academy2 Oxford 21, Yeovil Westlands 22. Support: Seaway, Boston Manor.

### ATREYU

London Camden Underworld April 29.

### BEARTOOTH

Reading Boverly District May 18, Bournemouth Anvil 19, Northampton Roadmenders 20, Carlisle Brickyard 21, Edinburgh Studio 24 22. Support: The Color Morale, Dead Harts.

### BLACK STONE CHERRY

Glasgow Garage June 11, Cork Pavilion 15, Dublin Academy 16, Belfast Ulster Hall 17.

### BLOODSTOCK OPEN AIR

Line-up: Black Label Society, Napalm Death, Wolf, Trivium, Rob Zombie, Within Temptation, Opeth, Ihsahn, Cannibal Corpse, Sepultura, Death DTA, Dark Angel, Nuclear Assault,

Orange Goblin, 1349, Armored Saint, Overkill, Ensiferum, Belphegor, Sabaton, Agalloch, Enslaved, Korpiklaani, Pro-pain, Delain, Fleshgod Apocalypse, Battalion, Mordred, Destrage, Godflesh, Conan, Bast, Planet Of Zeus, Dirty Sanchez's Pritchard vs Dainton, Ethereal, Lawnmower Deth, Oaf, Saïlle. Derbyshire Catton Park August 6 – 9.

### BURY TOMORROW

Stoke Sugarmill April 9, Cheltenham 2 Pigs 10, Rugby Vault 11, Reading Sub89 16, Bath Nest 17, Bridgend Hobos 18, Exeter Phoenix 23, Bournemouth Sound Circus 24, Brighton Haunt 25. Support: Dead Harts (9 – 11), Polar (16 – 18), Creeper (23 – 25).

### CIRCA SURVIVE / RX BANDITS

Brighton Haunt May 18, Leeds Key Club 19, O2 Academy2 Newcastle 20, O2 ABC2 Glasgow 21, Nottingham Rock City Basement 22, O2 Academy2 Birmingham 23, Manchester Sound Control 25, Bristol Marble Factory 26, Southampton Engine Rooms 27, London Camden Electric Ballroom 28. Support: From Indian Lakes.

### COMEBACK KID

London Highbury Garage May 22. Support: Bane.

### DAMINATION FESTIVAL

Line-up: At The Gates. Leeds University Union November 7.

### DEAD KENNEDYS

Manchester Ritz June 21, O2 Academy Bristol 22, O2 Academy2 Birmingham 23, Glasgow King Tut's 25, O2 Academy2 Liverpool 26, London O2 Empire Shepherd's Bush 27.

### DEATH CAB FOR CUTIE

London O2 Empire Shepherd's Bush June 8 – 10.

### DECAPITATED

UK Techfest @ Newark Showground, Newark-on-Trent July 9 – 13.

### DEVIL SOLD HIS SOUL

Brighton Green Door Store April 22, Milton Keynes Craufurd Arms 23, Manchester Sound Control 24, Leeds Key Club 30, Glasgow Classic Grand May 1, Wrexham Central Station 2, Norwich Epic Studios 3, London 100 Club 4. Support: Dead Harts, When We Were Wolves.

### DIR EN GREY

London O2 Academy Islington May 23 – 24.

### DOWNLOAD

Line-up: Slipknot, Muse, Kiss, Judas Priest, Faith No More, Mötley Crüe, Five Finger Death Punch, A Day To Remember, Slash Featuring Myles Kennedy & The Conspirators, Black Stone Cherry, Marilyn Manson, Enter Shikari, Black Veil Brides, Lamb Of God, Billy Idol, Rise Against, Parkway Drive, Hollywood Undead, Clutch, Body Count, Eagles Of Death Metal, Godsmack, Mallory Knox, Motionless In White, Madball, Every Time I Die, DragonForce, Backyard Babies, Crown The Empire, Northlane, H.E.A.T, Andrew W.K., We Are Harlot, King 810, Ace Frehley, All That Remains, Bombus, Black Star Riders, Blood Youth, Chelsea Grin, Creeper, Defeater, Evil Scarecrow, Fearless Vampire Killers, Gnarlwolves, Hands Like Houses, Hellyeah, In Flames, L7, Stray From The Path, Testament, Thunder, Aaron Keylock, Allusondrugs, American Fangs, Apocalyptica, Beartooth, Blackberry Smoke, Butcher Babies, Cavalera Conspiracy, Code Orange, Counterparts, Crobot, Dead Daisies, Decade, Dolomite Minor, Emptire, Fightstar, Ghost Town, God Damn, Heart Of A Coward, Hey! Hello!, Hyena, Iconic Eye, In Hearts Wake, Insomnium, Love Zombies,



Modestep, New Years Day, The One Hundred, The Pink Slips, Pop Evil, Purson, ROAM, Rival State, September Mourning, Sirens, In The Delta, The Sword, Sylosis, Trash Boat. Donington Park June 12 – 14.

#### ENTER SHIKARI

Bristol Motor Club June 12.

#### FALL OUT BOY

Leeds First Direct Arena October 3, Aberdeen AECC GE Oil & Gas Arena 4, Birmingham Barclaycard Arena 6, Cardiff Motorpoint Arena 7, Manchester Arena 9, Bournemouth International Centre 10, London SSE Arena Wembley 11 – 12.

#### FINCH

Glasgow Garage May 27, Newcastle University 28, O2 Academy2 Manchester 29, Norwich Waterfront 31, Brighton Concorde II 1 June, London Camden KOKO 2, Bristol Marble Factory 3. Support: Fort Hope, Only Rivals.

#### FOO FIGHTERS

Sunderland Stadium Of Light May 25, Manchester Emirates Old Trafford 27, London Wembley Stadium June 19 – 20, Edinburgh BT Murrayfield Stadium 23. Support: Iggy Pop, Royal Blood (June dates only).

#### FRANKIEO AND THE CELLARATION

Manchester Academy III April 16, Leeds Key Club 17, Glasgow King Tut's 19, O2 Academy2 Newcastle 20, Cardiff Globe 22, Brighton Haunt 23, O2 Academy2 Oxford 24, London Camden Underworld 28, Portsmouth Wedgewood Rooms 29, London Camden Underworld May 10.

#### GALLOWES

Glasgow Cathouse May 22, London Highbury Garage 26, Manchester Sound Control 27. Support: Baby Godzilla.

#### THE GET UP KIDS

Manchester Deaf Institute August 13, Nottingham Rescue Rooms 14, Leeds Key Club 16, Edinburgh Studio 24 17.

#### GNARWOLVES / THE SMITH STREET BAND

Bristol Fleece April 23, Southampton Joiners 24, London Tufnell Park Dome 25, Glasgow Audio 26, Manchester Gorilla 27, Leicester Soundhouse 28. Support: Drug Church.

#### HEAVEN'S BASEMENT

Cardiff Globe May 27, Tunbridge Wells Forum 28, Sheffield Corporation 29. Support: Glamour Of The Kill, Ashes.

#### HENRY ROLLINS

Bristol St George's January 10, 2016, Newcastle Tyne Theatre 11, Manchester Bridgewater Hall 12, London Barbican 14, Birmingham Town Hall 15, London Barbican 16, O2 Academy Glasgow 18.

#### HEVY FESTIVAL

Line-up: Coheed And Cambria, Thrice, The Dillinger Escape Plan, Monuments, Vales, Grader, Up River, OHMM, Collisions, Baby Godzilla, Black Tusk, The Colour Line, Continents, Creeper, Fathoms, Fort Hope, The Get Up Kids, Hacktivist, Touché Amoré, Wraiths. Port Lympne Wild Animal Park August 14 – 15.

#### HIT THE DECK

Line-up: Skindred, While She Sleeps, Cancer Bats, frnkiero and the collaboration, The Xcerts, Hacktivist, MC Lars, Brawlers, Black Peaks, Tellison, Oceans Ate Alaska, Oath Breaker, Hundreth, Calabrese, Bad Sign, A Great Big Pile Of Leaves, Allusondrugs, Ashes, As It Is, Beasts, City Of Ships, Dead!, Dead Hearts, Decade, Devil Sold His Soul, The Early November, Idiom, Junius, Rolo Tomassi, The Swellers, Thomas Nicholas Band, Tim Vantol, When We Were Wolves, You Blew It!, ZOAX. Bristol April 25,

Nottingham 26.

#### IMPERICON FESTIVAL

Line-up: Deez Nuts, Adept, The Ghost Inside, Whitechapel, Suicide Silence, Stick To Your Guns, Camifex, Being As An Ocean, Ingested, Desolated Inc. Manchester Academy May 4.

#### INNE

Manchester Sound Control May 4, Glasgow Audio 5, Liverpool Arts Club 6, Cardiff Globe 7, Bristol Exchange 8, London Borderline 10, Milton Keynes Craufurd Arms 11, Nottingham Rock City Basement 12, Norwich Waterfront Studio 13, Reading Bowery District 14, Wolverhampton Slade Rooms 15. Support: The Dirty Youth.

#### ISLE OF WIGHT FESTIVAL

Line-up: The Prodigy, You Me At Six, Billy Idol. Newport Seaside Park June 12 – 15.

#### KORN

O2 Apollo Manchester July 15, London O2 Academy Brixton 16. Support: Snót.

#### MOTION CITY SOUNDTRACK

O2 Academy2 Birmingham May 3, London Camden KOKO 4. Support: The Xcerts.

#### NASS FESTIVAL

Line-up: Enter Shikari. Bath & West Showground, July 10 – 12.

#### NEGATIVE PLANE / CRAVEN IDOL / WITCHESORROW

London Black Heart July 16.

Ballroom 9, Reading Rivermead 11, Brighton Centre 12, Bournemouth International Centre 14, London Alexandra Palace 15 – 16.

#### PVRIS

London Camden Barfly April 16, O2 Academy3 Birmingham 18. Support: Light You Up, Twin Wild.

#### READING & LEEDS

Line-up: Metallica, Pierce The Veil, Refused, Limp Bizkit, Alexisonfire, Manchester Orchestra, Royal Blood, All Time Low, American Football, Bring Me The Horizon, Mastodon, Neck Deep, Panic! At The Disco, Slaves, We Are The Ocean, Marmozets, Cancer Bats, frnkiero and the collaboration, Ghost B.C., Gogir, Modern Life Is War, The Menzingers, While She Sleeps, Frank Turner, Darlia, Lonely The Brave, Radkey, Ash, Simple Plan, New Found Glory, Bury Tomorrow. Reading Richfield Avenue and Leeds Bramham Park August 28 – 30.

#### RIVAL SONS

London Camden Roundhouse April 1, Nottingham Rock City 3, O2 Guildhall Southampton 4.

#### ROLO TOMASSI

London Dalton Power Lunches June 1, London Camden Black Heart 2, London Stoke Newington Waiting Room 3, London Peckham Rye Wax 4. Support: Svalbard (June 1), Bastions (2), Employed To Serve (3), His & Hers (4).

May 23, Hertfordshire Forum 24, Wolverhampton City Centre 25.

#### SLEEPING WITH SIRENS / PIERCE THE VEIL

Manchester Academy April 2, O2 Academy Leeds 3, O2 Academy Newcastle 6, Nottingham Rock City 7, O2 Academy Birmingham 8, London Kentish Town Forum 10 – 11. Support: Issues.

#### THE SWELLERS

Birmingham Rainbow April 21, Manchester Sound Control 22, Glasgow Audio 23, Leeds Key Club 24, London Tufnell Park Dome 27, Brighton Hope 28.

#### SYSTEM OF A DOWN

London SSE Arena Wembley April 10.

#### THEORY OF A DEADMAN

Bristol Bierkeller April 23, Sheffield Leadmill 24, O2 ABC Glasgow 26, Manchester Academy II 27, Birmingham Library @ Institute 28, London King's Cross Scala 30.

#### TITLE FIGHT

Bristol Thekla May 2, Leeds Outbreak Festival 3, Glasgow Classic Grand 4, London Tufnell Park Dome 6.

#### TRASH TALK / BEING AS AN OCEAN

Glasgow Cathouse May 5, London ULU 6. Support: Deez Nuts, Stick To Your Guns.

#### TURBOWOLF

Oxford Bullingdon Arms April 8, Swansea Sin City 9, Nottingham Bodega 10, Coventry Kasbah 11, Leeds Key Club 12, O2 Academy2 Liverpool 14, O2 Academy2 Newcastle 15, Sheffield Harley 16, Tunbridge Wells Forum 17, Southampton Talking Heads 18, Cambridge Portland Arms 20, Bristol Marble Factory 22. Support: Dolomite Minor.

#### TWIN ATLANTIC

Manchester Albert Hall May 5, London O2 Academy Brixton 7, O2 Academy Birmingham 8, Glasgow SSE Hydro 9.

#### WE ARE THE OCEAN

London Camden Electric Ballroom April 8, Milton Keynes Craufurd Arms May 16, Cambridge Portland 17, Liverpool Arts Club 18, Nottingham Red Room, Plymouth Underground 20.

#### WHILE SHE SLEEPS / CANCER BATS

Birmingham Institute April 22, Manchester Ritz 23, Norwich UEA 24, Newcastle University 28, O2 ABC Glasgow 29, London Kentish Town Forum 30. Support: Hundreth, Oathbreaker.

#### WILL HAVEN

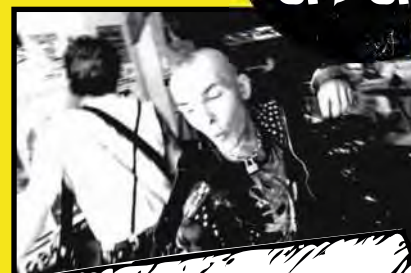
Manchester Sound Control May 24, York Duchess 25, O2 ABC2 Glasgow 26, O2 Academy2 Newcastle 27, Nottingham Rock City Basement 28, Bristol Temples Festival 29. Support: Raging Speedhorn, Palm Reader.

#### YOUNG GUNS

Stoke Sugarmill April 1, Brighton Haunt 2, Leeds Key Club 4, Edinburgh Electric Circus 5, Liverpool East Village Arts Club 6, Guildford Boilerroom May 29, Chester Live Rooms 30, Carlisle Brickyard 31, Peterborough Cresset June 1, Wolverhampton Wulfrun Hall 3, Cardiff Y Plas 4, Manchester Academy II 5, Norwich Waterfront 6, London King's Cross Scala 8, Glasgow Garage 9, Sheffield Plug 10. Support: Blitz Kids, Nothing But Thieves.

#### THE XCERTS

Guildford Boilerroom April 10, Tunbridge Wells Forum 11, York Duchess 13, Hull Fruit 14, Aberdeen Lemon Tree 15, Inverness Ironworks 16, Edinburgh Mash House 17, Birmingham Rainbow 19, London Borderline 20, Cambridge Portland 21, Northampton Roadmender 22, Exeter Cavern 23.



**MY FIRST GIG**  
RANCID / ROCKET FROM THE CRYPT, NASHVILLE, 1995  
LIAM CORMIER,  
CANCER BATS



"MY FAMILY had moved to Nashville, and the best thing about it was that the city had so many bands coming through! Especially compared to the suburb in Waterloo, Ontario, I had lived in before. I'd met this awesome group of kids who were into punk, and it was so exciting to be going to this show with them. In fact, I think I was probably too pumped-up and losing my mind a little!"

"It was awesome having these two very different bands together, too, because around that time I was kinda figuring out music and the different genres and everything. I remember at one point I knew I loved punk but didn't really know what ska was, and someone said ska bands have horns, and I was like, 'So, Rocket From The Crypt? If they're ska, then I like it!' And they're like, 'No, you're not into ska!'"

"There was this massive pit at the show, it looked like this big, violent, intimidating thing, but when you're in it, you quickly

**"IT REALLY WAS THIS MIND-BLOWING EVENT"**

learn that there's this community there, and everyone's taking care of each other. Being young and small, people are looking out for you in particular, which is the way it is at Cancer Bats shows. It really was this mind-blowing event, and one of the things I totally fell in love with in the case of both bands is it taught me it wasn't just about being the singer with everyone else backing them up. Everyone in the band had their own vibe, they were all going off, and with Rocket From The Crypt, even if one of the guys wasn't playing, they were still up there partying and singing along and just having the best time! I loved that vibe.

"I knew what I wanted to do after that show, and I'd love to say I bought a T-shirt, but I was too poor at the time."

**COMING SOON: Backstreet Boys, blink-182 and Therapy?**



#### NICKELBACK

Sheffield Motorpoint Arena November 13, Glasgow SSE Hydro 14, Newcastle Metro Radio Arena 16, Manchester Arena 17, Liverpool Echo Arena 19, Birmingham Genting Arena 21, Nottingham Capital FM Arena 22, London SSE Arena Wembley 24. Support: Monster Truck.

#### NOFX / ALKALINE TRIO

O2 Academy Birmingham June 27, O2 Academy Newcastle 30, O2 Academy Leeds July 3, London O2 Academy Brixton 4 – 5. Support: Lagwagon.

#### THE OFFSPRING

O2 Apollo Manchester August 25, London O2 Academy Brixton 26.

#### OF MICE & MEN

Nottingham Rock City April 2, O2 Academy Birmingham 3, Manchester Academy 4. Support: The Amity Affliction, Volumes.

#### OPETH

London Palladium October 18.

#### THE PRODIGY

O2 Academy Newcastle May 4, Bridlington Spa 5, O2 Academy Birmingham 7, Cardiff Motorpoint Arena 8, Blackpool Empress

#### SET IT OFF

London Underworld May 6, Manchester Sound Control 7, Sheffield Corporation 8, Birmingham Asylum II 9. Support: Decade, Brawlers.

#### SLAM DUNK

Line-up: You Me At Six, Taking Back Sunday, Architects, Lower Than Atlantis, The Wonder Years, Neck Deep, Finch, We Are The Ocean, Set It Off, Bayside, Knuckle Puck, Fireworks, Reel Big Fish, Millencolin, Goldfinger, Crossfaith, Gallowes, H2O, Comeback Kid, Bane, Don Broco, PVRIS, While She Sleeps, Bratotooth, The Color Morale, The Bronx, Mariachi El Bronx, Trash Talk, Zebrahead, Baby Godzilla, ROAM, Cartel, As It Is, Moose Blood, Stick To Your Guns, Deez Nuts, Dead Harts, SHVPES, Rob Lynch, Patent Pending, Lightyear, Big D & The Kids Table, Transit, Such Gold, This Wild Life, Being As An Ocean, Aaron West & The Roaring Twenties, Wind In Sails, Fort Hope, Seaway, A Loss For Words, Emmuure, Thy Art Is Murder, Only Rivals, Surval Says!.. Leeds City Centre



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# NEXT WEEK

ON SALE **APRIL 8**

# POSTERS ARE COMING

## NEXT WEEK, YOUR FAVOURITE BANDS PLAY THE **GAME OF THRONES**

PHOTO: PAUL HARRIES



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For the latest subscription offers and back issues, call +44 (0)1858 438884. Email – [bauer@subscription.co.uk](mailto:bauer@subscription.co.uk). Kerrang!, ISSN 0262-6624 is published 51 times a year by Bauer Consumer Media Limited, registered office: 1 Lincoln Court, Lincoln Road, Peterborough, PE1 2RF. Airfreight and mailing in the USA by agent named Air Business Ltd, c/o Worldnet Shipping Inc., 156-15, 146th Avenue, 2nd Floor, Jamaica, NY 11434, USA. Periodicals postage paid at Jamaica NY 11431. U.S. Postmaster: send address

changes to Kerrang!, Air Business Ltd, c/o Worldnet Shipping Inc., 156-15, 146th Avenue, 2nd Floor, Jamaica, NY 11434, USA. Subscription records are maintained at Bauer Media Subscriptions, CDS Global, Tower House, Sovereign Park, Lathkill Street, Market Harborough, Leicestershire, LE16 9EF, United Kingdom. Air Business Ltd is acting as our mailing agent.

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# THE ALL-NEW! ULTIMATE ROCKSTAR TEST

**THIS WEEK: AUSTIN CARLILE, OF MICE & MEN**

Austin's tearing up the UK this week. But does playing a massive tour mean he can go toe-to-toe with our leaderboard? Come on, mate, dukes up!

## ON ROCK'N'ROLL...

### WHAT'S THE MOST RANDOM PLACE YOU'VE BEEN APPROACHED FOR AN AUTOGRAPH?

"I was once in a parking lot doing a phone interview, and a girl came up and asked for a picture. I said, 'Yeah, just let me finish up here,' got done and took the picture. And when the feature came out, [the writer had] made it sound like I just couldn't keep the fans away, and wouldn't take a picture with her! I thought, 'Wait a minute! I didn't because I was on the phone with you!'"

### HAVE YOU EVER TRASHED A DRESSING ROOM?

"Back in the day we were known as the party band on Warped Tour. We would party and drink and trash dressing rooms all the time. Nowadays we pack up ourselves and make them easy to clean!"

### HAVE YOU EVER PUNCHED ONE OF YOUR BANDMATES?

"Yeah, the band beats up Alan [Ashby, guitar] all the time! He's Of Mice & Men's punching bag! There was one time on the bus when he was running up and down messing around, and he slapped Aaron [Pauley, bass/vocals] in the stomach. Aaron threw him in the bathroom and locked him in there for an hour!"

## ON YOUR OWN MUSIC...

### IN THE SECOND AND SEBRING VIDEO, WHAT DOES THE MAN FIND IN THE BOX IN THE GARAGE?

"The red cape that he has had since he was a kid! I wrote that video, so there was a pretty



good chance of me getting that question right!"

### YOU DON'T WRITE A VIDEO! YOU DON'T WATCH A BOOK, DO YOU?

### WHAT WAS THE FLOOD'S HIGHEST CHART RATING IN AMERICA?

"Was it, like, 100 and something? Like, 115? It was number 28! Wow! That's awesome! I didn't know that!"

**COURSE YOU DIDN'T, AUSTIN. COURSE YOU DIDN'T...**



## ON THE HYPOTHETICAL...

### COREY TAYLOR LEAVES SLIPKNOT AND THEY WANT YOU TO TAKE OVER – DO YOU GO FOR IT?

"I would do it as long as Of Mice & Men could open up every night, then I could have 30-minutes rest and go back on with them! It would be my dream come true to play a song with Slipknot in a mask. No-one even needs to know it's me up there at all, and I really hope Corey reads this!"

**"I'VE BEEN TO JAIL, AND IT'S NOT FUN..."**

### WHAT IS THE LONGEST SONG ON ATTACK ATTACK!'S SOMEDAY CAME SUDDENLY ALBUM?

"I honestly can't answer that because I never talk about that band. They're not good memories for me, and I really don't like to think about this stuff, ever. And even if I did, I wouldn't know the answer. Sorry."

**NOBODY ELSE CARES, EITHER. IT WAS DR. SHAVARGO, PT. 3**

### YOU'RE PLAYING ONE OF THE BIGGEST SHOWS OF YOUR CAREER IN CANADA BUT YOU'VE LOST YOUR PASSPORT – DO YOU SNEAK ACROSS THE BORDER?

"Absolutely not! I've been to jail and it's not fun. So, I'm sorry, Canada, I'm staying the right side of the border, thanks!"

**THIS JUST IN: AUSTIN DOESN'T LIKE CANADA! YOU READ IT HERE FIRST!**

## SPIRITUAL HEADMELTER...

### DOES GOD HAVE A GOOD SENSE OF HUMOUR?

"I think he does. I believe that a God that can put millions of molecules and trillions of atoms and DNA into a bag of bones and skin can probably have put a sense of humour in there, too! And come on, he created Adam Sandler, and he's a funny guy! I love that dude, he's hilarious!"

**OH YEAH, YOU CAN REALLY HEAR THE HOLY DIVINITY IN I NOW PRONOUNCE YOU CHUCK & LARRY**



## AUSTIN SCORED

**69%**

Austin, a word. You don't see Jimmy Page or David Lee Roth going round their dressing rooms tidying stuff up, do you? Steal all the soaps from the rooms on your UK tour, and then we'll talk again.

## THE LEADERBOARD!

WHO TO BEAT IN 2015!



**LEMMY, MOTORHEAD**

**99%**



**ICE-T, BODY COUNT**

**97%**



**ALEX GASKARTH, ALL TIME LOW**

**55%**



# HEVY FEST

UK EXCLUSIVE

## THRICE COHEED AND CAMBRIA

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